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EDITED BY
FITZROY CARRINGTON

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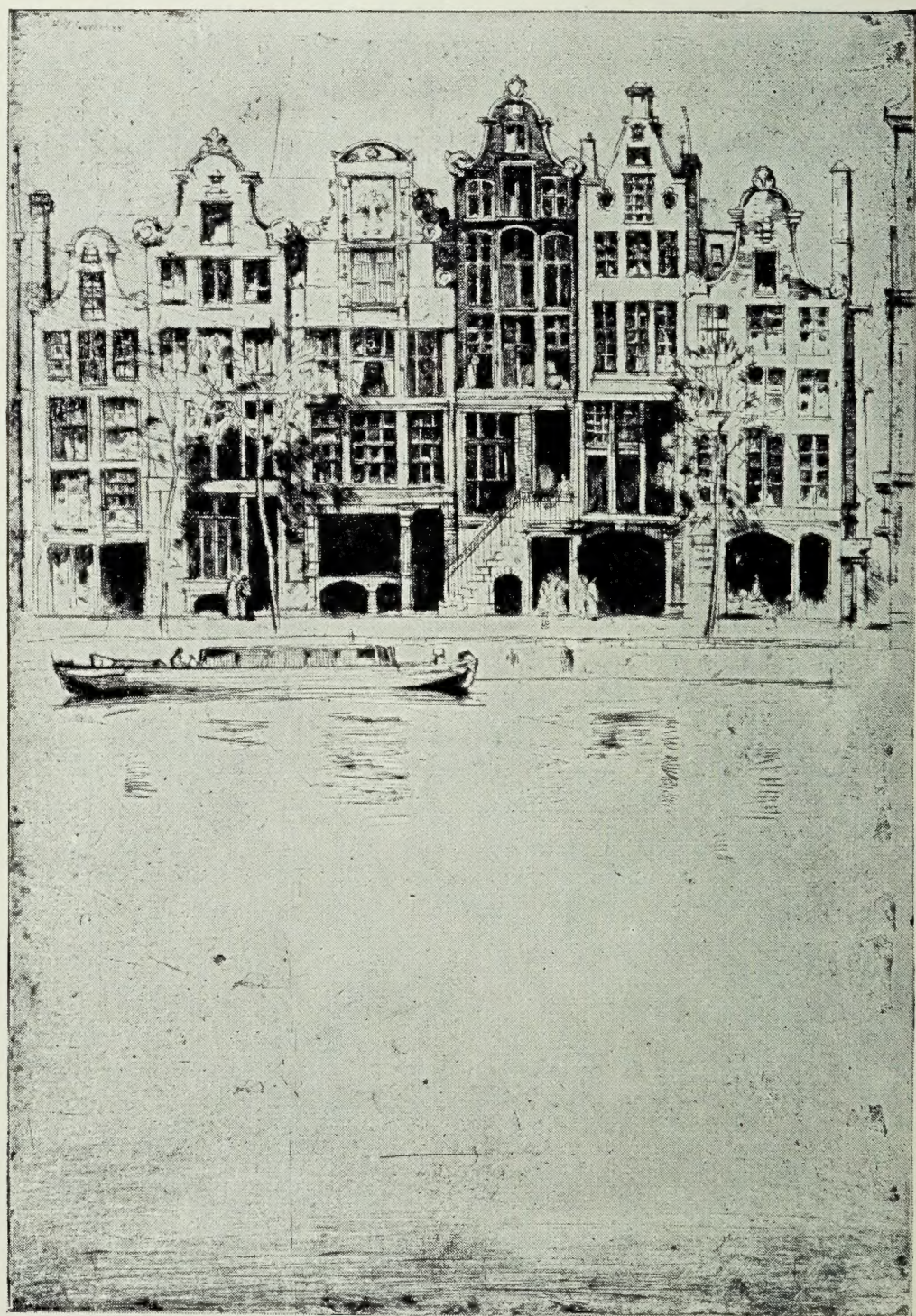
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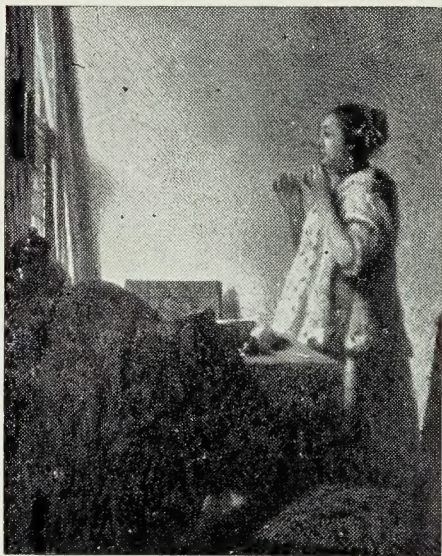


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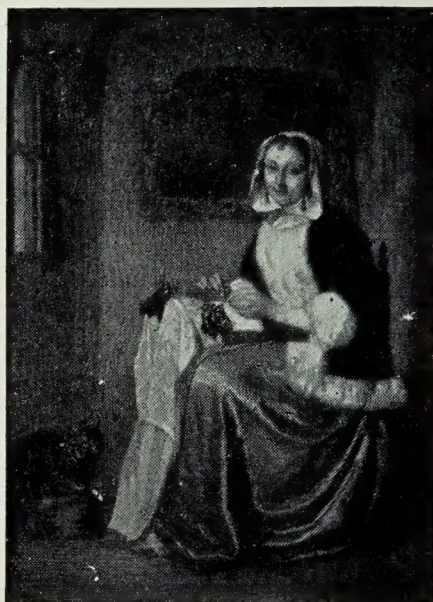
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EDITED BY

FITZROY CARRINGTON, M.A.

CURATOR OF PRINTS AT THE MUSEUM OF FINE ARTS, BOSTON
LECTURER ON THE HISTORY AND PRINCIPLES OF
ENGRAVING AT HARVARD UNIVERSITY

DECEMBER, 1915

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*Drawings by Dutch and Flemish
Artists in the Metropolitan
Museum of Art*



REMBRANDT VAN RIJN. MAN LEADING A CAMEL

Size of the original drawing, $8\frac{1}{16} \times 7\frac{3}{8}$ inches

DRAWINGS BY DUTCH AND FLEMISH ARTISTS IN THE METROPOLITAN MUSEUM OF ART

By GEORGE S. HELLMAN

Author of "Original Drawings by the Old Masters," "Eighteenth Century French Engravings," "Jaques Callot," etc.

I

 IN 1880 the Metropolitan Museum obtained, by the gift of Cornelius Vanderbilt, a collection of drawings, mainly of the Italian School. During the past ten years representative examples by Dutch, French, and English masters—modern as well as old—have been acquired. To comment on all the drawings of importance that the Metropolitan now has to offer would necessitate more than one paper.¹ Gone are the summer days when we renewed our fealty to trees and rivers, and, forgetting the sky-scrapers, remembered the sky. But we may still, passing, for the moment, by the other drawings here, linger with the quiet Dutch, those lovers of the country and loyal scribes of peasant life.

Yet before we enter the fields through which the Seventeenth Century artists of Holland shall be our guides, let us pause to study an earlier Dutch drawing.

¹ A second article by Mr. Hellman will be devoted to "Drawings by Italian and French Artists in the Metropolitan Museum of Art," and will appear in *The Print Collector's Quarterly* for April, 1916. (Vol. 6, No. 2.)

Reproduced by the Vasari Society under the title of *A Country Dance*, and known at the Metropolitan Museum by the yet more general title of *Figures Dancing*, it would appear beyond any doubt to be a wedding dance in a nobleman's family. Eighteen men and women form the festive circle, the three couples beginning at the lower left comprising the bridal pair with their respective parents. The bridegroom is between the elder ladies, and turns a face of respectful interest, presumably towards his so recently acquired mother-in-law. The bride is the only female figure without cap or bonnet, and is further distinguished by the Italian Renaissance manner in which her hair is dressed, and the quasi-Botticelli-like flow of her skirt. The drawing contains anomalies as to costume; but while the unknown artist — could he have been Joachim de Patinier? — obviously borrowed from various sources, his landscape, with its castle and farmhouse and windmill, belongs clearly to the Low Countries, and in the general draughtsmanship the debt to Lucas van Leyden is not to be overlooked. A document of charm is this; imbuing us, even were its musician and jester absent, with a quiet sense of pleasant humor. But how sedate the dancing as compared with the joyous frolics of the peasant classes, that Van Ostade was later to portray!

With the Seventeenth Century we arrive at one of the impressive aspects in art's record. In other national fields, — both ancient and modern — fruition came long after the seeding time, and lines of development can be traced through successive stages. Holland, in the first half of the Seventeenth Century, reminds us of those fairy tales recounted to eager children where marvels occur with almost simultaneous copiousness.



DUTCH SCHOOL; XVIITH CENTURY. FIGURES DANCING

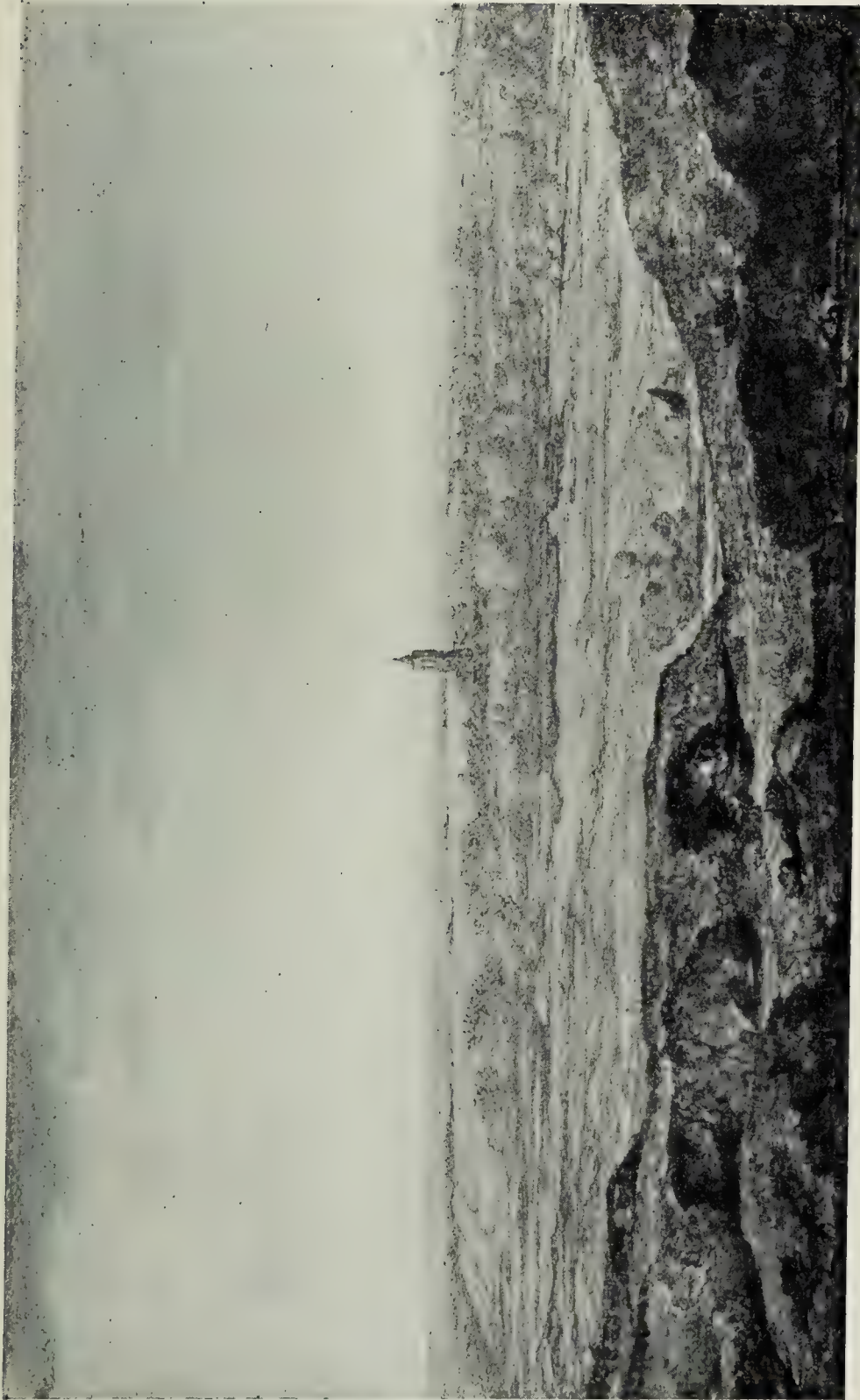
Size of the original drawing, $7\frac{3}{8} \times 11\frac{1}{4}$ inches

Dutch art may be said to have begun, to have flourished, and to have reached the perfection of its kind, within the span of years that a single life may bridge.

The greatness of world affairs achieved by a country so small in area is, no doubt, one of the explanations of that national self-consciousness and self-reliance which bestowed such representative character on the work of those who, disregarding Italian traditions, found inspiration in their own land. Even thus, the number of stars in this firmament of Dutch genius is astounding.

Among the drawings at the Metropolitan are numerous examples of these masters so amazingly contiguous in the dates of their birth; and if in these notes precedence is given to Aelbert Cuyp, it is because he was so much the poet. His work breathes the spirit of fidelity to nature, as ever with the art of the Dutch; but it is a nature transpired with the personal emotion of the contemplative observer.

Here before us is one of his delectable landscapes — a wide view, yellow in tone, with a tower as its one prominent object. The composition is notable, being one of essential difficulty and hardly ever found among drawings. The horizon exactly divides the picture in two, and the tower is nearly in the centre. Such excessive symmetry would be fatal to lesser talent; but Cuyp escapes the penalty that usually attends an over-geometrical arrangement. His high and rolling foreground lends distance to the centre ground whose groups of trees carry on the melody of line, recurring once more in the rounded clouds of the upper sky. Oppositions in light — between sky and sky, land and land — are handled with symphonic skill; while over this little drawing there broods a spirit born of poetical interpre-



ALBERT CUYP. WIDE LANDSCAPE VIEW
Size of the original drawing, $7\frac{1}{2} \times 12\frac{1}{8}$ inches

tation, and, though no man is seen, no cattle crop these plains, the picture is full of human feeling.

In another drawing by Cuyp there is similarly the lyric touch. A group of four trees at the left is balanced by trees at the right — the major and minor chords so often effectively struck in landscape art. Sunlight again plays its magic rôle; sunlight which, with Cuyp, is ever important, a great irradiant force, suggestive in the dawn, rich at the day's height, mysterious as the evening approaches; a sunlight that seems pervasive even when withdrawn, and garish never.

Cuyp's way of drawing trees is interesting. While thoroughly Dutch, it has decided individuality in its description, by clear rippling lines, of the structure as well as of the foliage of the trees. The light and shade reveal deft mastery and the effect is delightful. But even in them the lyric and contemplative note predominates; through them blow breezes, but not the great winds of a tempest.

In Jan van Goyen the chief emotional appeal takes on another aspect. Nature seldom satisfies him without its human concomitants, and his main interest centres in the river-folk and peasants for whom his landscapes are the charming settings. He is at his best in river-scenes where he introduces those many little figures which illustrate the activities of country life in Holland. Like Cuyp, he captures the gracious magic of his quiet country — a land of waterways, where the dipping of the oar and turning of the windmill gently cleave the pervading silence.

Drawings by Van Goyen are, comparatively speaking, not rare, and many of the European museums possess them. Here we find numerous examples to choose from,



ALBERT CUYP. LANDSCAPE WITH TREES
Size of the original drawing, $7\frac{3}{8} \times 12\frac{1}{8}$ inches

perhaps the most ambitious being that in which sixty or seventy figures are depicted at a fair. In the background at right are a church and a small village; a stream runs through the foreground, with the customary boat; in left background are a house and a tree nearby; a man on horseback joins the group under a wide umbrella; and other clusters of people are at various booths.

In its perfection as an out-of-doors genre study, even more admirable is the drawing showing an inn on the bank of a river, with steps leading down to the water. The figures are replete with the intimate feeling of enjoyable conversation; and the pencil and light wash (the usual medium in Van Goyen's drawings) are in consonance with the sentiment of his design. There is in the drawing, as in all by this artist, a simple felicity in the treatment of sky and water; and the composition discloses the effective arrangement into two triangles, with the imaginary diagonal line of division pleasantly broken by foliage, figures and buildings. The boat at lower right is so characteristic that we may almost look upon it as a form of signature.

Leaving the life of rivers and intervening meadows, let us adventure upon wider waters with Willem van de Velde and Jan van de Cappelle. Their skill has made them the masters of many fleets, and with them we sail in those days when Holland contested with England empery over the commerce of the world.

All the aspects of the sea interested these greatest of Dutch marine painters; fishing vessels and fleets of war furnishing grist for the mills of their genius. But while their paintings gained for them the admiration of kings, evoked the welcome of nations, and, in the case of the



JAN VAN GOYEN. LANDSCAPE

Size of the original drawing, $6\frac{1}{4} \times 10\frac{5}{8}$ inches

younger, won from Sir Joshua Reynolds the statement that another Raphael might be born, but not another Willem van de Velde, their drawings are, for us at least, the most potent confirmation of their greatness. What secrets of art their drawings reveal — art, which, in its final analysis, achieves as much by suppression as by expression, in giving visible form to the idealized interpretation by genius of the world of reality! The simplicity of sea and sky enriches the decorative galleons whose ornamentation is that of Dutch masters with affectionate interest in details. Yet theirs is no meticulous art, for it carries even beyond the realm of history, far into the uncharted sphere of the imagination.

From among the drawings of these two artists at the Metropolitan, a drawing by Van de Cappelle entitled *A Sea Fight* may be chosen as a splendidly representative example of that special field of art in which both these men were masters. A naval combat is in progress, with rowboats hurrying away from the central vessel whose stately form and flying flags are not yet engulfed by the clouds of smoke that find a grateful note of repetition in the rolling clouds of the sky. The artist has made use of water-color, but with great discretion and sobriety, so that the buff tone of the waves and quiet dark blue of the upper sky do not distract the attention from the incisive drawing of the masts and the hulls of the boats, whose simple lines seem almost to quiver with the vitality of this incident in naval warfare.

Beauty in art is a matter of interpretation and exposition rather than of subject. In the characteristics of humanity, not the features of human beings, genius revels. A Bouguereau chooses so-called "ideal" beauty,



JAN VAN GOYEN. LANDSCAPE WITH FIGURES

Size of the original drawing, $6\frac{3}{4} \times 10\frac{3}{4}$ inches

presents it patently to the physical eye, and leaves us indifferent; a Degas chooses so-called “ugly” types, evokes their inner ideality, and the eye of the imagination responds. Genius, entering with equal nonchalance the palaces of princes and the taverns of the lowly, possesses the rod that ever can strike forth the vital spark of beauty. To this power over environment there is, among the Dutch artists of the Seventeenth Century, no better attestation than in the work of Adriaen van Ostade. Coarse peasants in coarse moments of inebriation, lust and brawling, often constituted the magnet attracting his talent; and even in scenes of more innocent rustic merry-making Van Ostade is content to treat low planes of social existence. But with what consummate art does he make the Dutch equivalent of Judy O’Grady eternal sister to the Colonel’s lady! Life is a great stream of many outlets, but the primal force is not to be mistaken, and the rough tankard held aloft by the hand of genius offers the same elixir as is contained in the golden chalice.

Let us grant that such a drawing as Ostade’s *Interior View* — probably a scene in a tavern — has obvious elements of vulgarity in subject matter. But having granted thus much the concession seems irrelevant in view of the drastic vitality which the master has achieved. It is no pretty young woman over whose shoulder the carousing boor has thrown his arm; but are not these two figures and the half-dozen other inmates of this ramshackle room eloquent of primal things, true exponents of natural necessities and desires? Light and shade — those impalpable rulers of the visual world — are here the servants of his wizardry, and such a drawing teaches us anew not alone that nothing human is



JAN VAN DE CAPPELLE. SEA FIGHT
Size of the original drawing, $7 \times 11\frac{1}{8}$ inches

alien, but indeed that the lower scales of human life are separated only in degree from the higher reaches of the spirit, and that art has the secret which bridges the gap.

Then there is Rembrandt. There is always Rembrandt. One wonders whether everything else in Dutch art of the Seventeenth Century could not cheerfully be foregone so long as Rembrandt remained. His genius overflows his epoch and streams beyond space and time to those unconfined realms where broods in mystery the soul of man.

Who does not feel something of awe in considering Rembrandt; more even in his drawings than in his stupendous paintings and matchless etchings? Who, with a few lines and, where appropriate, such bafflingly great chiaroscuro, could draw more sentient human beings or more marvelous landscapes? With equal power he approaches animal life, and a lion or an elephant from his pen is a triumph of art. All the usual adjectives — lyric, dramatic, narrative — apply; but apply only to fall short. He makes almost interchangeable the terms realist and idealist, for he is supremely both the one and the other. His figures essentialize motion and character, attitude of occupation with attitude of mind.

The Rembrandt drawings at the Metropolitan convey but partial evidence of a power that was a revelation in almost every field; yet inimitable are such sketches as the two chosen for illustration — drawings that were once in the possession of Sir Joshua Reynolds. In one, a slow-footed camel approaches. At the left, another camel and three dogs are depicted with simple pen-and-ink lines that, inspiringly descriptive, baffle



ADRIAN VAN OSTADE. INTERIOR VIEW
Size of the original drawing, $6\frac{7}{8} \times 10$ inches

description. The stupid camel driver, the head-dress, the cloth and the basket of his lumbering beast, all offer equal difficulties to the analyst of their appeal as marvels of draughtsmanship. So, too, with even the more sketchy lines in the drawing of *Tobias and Sara*. It is all so simple — and so colossal; child-like, we might deem some of these lines, were we not aware of the god-like in them.

I confess to having quite forgotten, when first studying the drawing, the story of Tobias recorded in the Apocrypha, immediately before the legend of Judith. In the eighth chapter will be found the recital of the prayers of Tobias and Sara on their nuptial night. Is the dire fate of her earlier suitors to be reënacted, and will her old father, whose bowed form is seen at the left of this drawing, find once more how ill-starred is his daughter? No; a happier issue awaits the marriage of the two young people, whose devotional attitude expresses the intensity of their high desires before God. That the feeling and atmosphere of this scene are immediately manifest even to the observer who is not cognizant of the story of Tobias and Sara is the most trenchant evidence of the greatness of Rembrandt's achievement in these few lines so abundantly conveying the spirit of humility and religious consecration.

Rembrandt's treatment of light and shade is a topic that no commentator on his drawings can well omit. It was from George Gray Barnard, the sculptor, that I first heard in this connection the elaboration of a theory of Rembrandt's peculiar method and peculiar power of visualization. Most of us regard any object in but one way. Looking at it with our eyes fully opened, we get a single, and always the obvious, effect of light. Rem-



REMBRANDT VAN RIJN. TOBIAS AND SARA
Size of the original drawing, $6\frac{3}{4} \times 9\frac{3}{8}$ inches

brandt must have so used his eyes as to have them compass an object from the very first ray to the final effulgence of light, and thus his work reveals a synthesis of various planes of shadow, with that accentuation which makes realism poetic.

He was concerned with spirited touches, and with totality of effect rather than with particularity; so that we may well believe in the authenticity of the remark ascribed to him: "A picture is finished when the author has attained the point he proposed to himself." This is a thought that the lover above all of drawings will understand and will confirm.

II

Among the Flemish artists represented by drawings at the Metropolitan are two whose native accents have only added to the universality of their language, — Breughel and Jordaens.

The importance of Pieter Breughel the Elder in the history of art is well known. From the days of Teniers and Brauwer down to our own times, this Flemish master, born about 1530, has imposed a continuing debt of gratitude upon artists of many lands. Patent in his drawings is the charm of his genius, and it may be questioned whether any other artist of the Low Countries achieved with such delicate yet ever expressive lines of his pen a keener revelation both of man and nature.

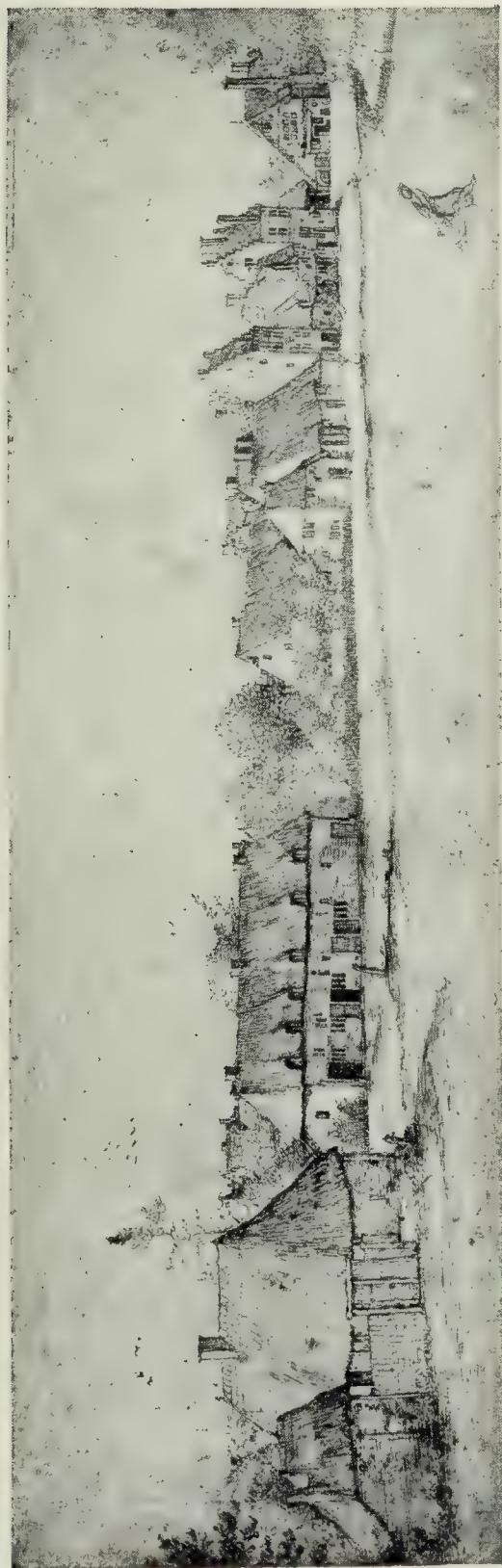
Remarkable, indeed, is the diversity of his talent. His peasant types are proverbial; and we need but study such a drawing as that in the Weimar Museum, of the back view of two peasants, to recognize how pose and posture can give class and national character, with-

out the aid of facial features. There are other drawings in the National Museum at Stockholm, the Albertina at Vienna, and Prince Liechtenstein's collection at Feldsberg, showing with what intimate humor this son of a peasant understood the people from whom he sprang. But Breughel was a satirist as well as a humorist, and to his faculties of humor and satire is added a comprehension of the intrinsic loveliness of the aspects of nature. There is a drawing of his in the British Museum which well repays study. At the left side a large tree rises from the bottom to the top of the paper, and its sweeping foliage frames a castle in the central distance. A rocky landscape slopes down to the river that, beginning at the lower right-hand corner, winds its way into the far distance. The tree is, though not imitative, yet reminiscent of Titian, and indeed the whole drawing has the brilliant quality which Breughel may have won from his Italian days. Flemish art brought the heritage of the Italian masters to the Netherlands, and this drawing, while manifestly the work of an original creator, remains an historical document associating the two Schools. Nor is it less interesting as an unconscious exposition of arrangement. An imaginary line drawn from the upper left corner to the lower right divides the picture into two triangles, the composition that we had occasion to note in connection with one of the drawings of Van Goyen. In the left triangle are banks, rocks, castle and large tree — all high objects in fore and centre grounds; the other triangle is given over to the winding river and its adjacent lands far below, and the sky beyond. The effectiveness of this scheme, often revealed in works so far apart as Rembrandt's drawings and the canvases of the English portrait painters,

was no doubt appreciated by Paul Bril, and I am strongly inclined to believe that this very drawing of Breughel was used by Bril for his painting of *Christ Healing the Demoniac*, now in the Pinakothek at Munich. Such correspondence in the general composition and various planes of the landscape, with a similar tree at left framing a similar castle on the rocks, can hardly be fortuitous.

There are, however, in this drawing, certain theatrical elements, Italian in character, which are satisfactorily absent from Breughel's altogether delightful landscape drawing at the Metropolitan Museum. This *Street Scene in a Village* is a perfectly natural masterpiece of serenity. The thatched houses, with two or three more substantial dwellings at the left of the drawing, are quietly ensconced in the comfort of the intervening trees — trees whose softness and delicacy are achieved by the art of elimination, so intelligent are the short pen-and-ink lines employed.

It is, one fancies, the hour of dawn. Through the unclouded skies a few birds take their early flight. The village street is empty, and before one of the houses a cart — the day's work not yet begun — rests on its shafts. But Breughel could not resist his tendency to satirize the foibles of his people — a tendency which indeed won for him their affectionate understanding — and so he introduces the human note in the wife attempting to drag home her intoxicated husband. Only a humorous observer of life would have brought such a note into the lyricism of this otherwise peaceful scene; only a great wielder of art could so indicate the woman's tenacity of purpose, the man's schnapps-inspired resistance, patent in this conjugal group; and we see, in these



PIETER BREUGHEL, THE ELDER. STREET SCENE IN A VILLAGE

Size of the original drawing, $5 \times 15\frac{1}{2}$ inches

figures, as elsewhere in landscape, why Millet avowed his debt to Breughel.

The Amsterdam gallery has in its *St. James and the Sorcerer* an example of a drawing by Breughel in a different field of satire. Here the fantastic demons, some without arms, others without legs, and all with grotesque diabolical faces, have the humor of outrageous expression, gesture, or contortions. Hieronymus Bosch was the inspiration of Breughel in this realm of the monstrous, a realm which was also entered upon by such masters as Schongauer in Germany and Callot in France. But Breughel's art was equal to great accomplishment in drawings where neither man nor devil figured, and where his consummate draughtsmanship could endow with beauty (as in a drawing in the collection of the Duke of Devonshire) so mechanical and prosaic a device as a mud-dredge.

Towards the end of Breughel's life there was born in Flanders that sometimes repellent but ever colossal genius who, even more than his great contemporary Rubens, is the vital embodiment of the Flemish art of his time; and just as Breughel is redolent of Flemish art and Flemish peasants so Jacob Jordaens smells, as it were, — with the pregnant odor of nationality, — of the throbbing life of real and sensual types. Between these two artists there had arisen a group of painters who had allowed the influence of Italy to deflect them from the path of their true heritage; and fortunate it is for Flanders and the world that Jordaens never visited the cities of the south. Breughel's genius had risen superior to its insidious appeal; Jordaens was saved from the temptations of the Italian School.

For the lover of drawings in still another way does



JACOB JORDAENS. SACRIFICE AT LYSTRA
Size of the original drawing, $16\frac{1}{4} \times 14\frac{1}{4}$ inches

Jordaens remain an exception; for while in some of his black-and-white wash-drawings there is manifest his elemental power, his genius is best revealed with the introduction of color. We need not abandon the conviction that a great drawing contains those qualities which render color secondary, but with Jordaens it is well to hold this rule in abeyance and give ourselves up to frank revelling in the sentient and palpitating colors wherewith he depicts the flesh that clothes humanity. Grossness there is in plenty, but in his art the grossness of the Titan is merged in the greatness of the unending principle of procreant life.

Such a drawing as the *Sacrifice at Lystra* is a convincing example of this richness. While it will remind us of the links binding his career to that of Rubens, it is Jordaens and no one else in the peculiar abundance of its vitality. Twenty-three figures play their various parts. The kneeling high-priest, the incense vases, the sacrificial bullocks, belong indeed in this religious scene, but not for a moment do they avail to render a spiritual atmosphere. The fleshy woman with unveiled breasts is, rather, the true motif, and the trumpet that she holds to her lips can blare forth alone a sensual music. Paul and Barnabas, to whom all these followers of the Greek gods are ready to offer adoration on account of their miraculous cures, must indeed reject these offerings, which are alone those of Paganism; but the Paganism of Jordaens is not without its message to us; and the palace-temples in the background, the gold standards in the procession, the black marble columns with their gilded capitals, the draperies and the flesh of the participants (in the original design so pulsating with color), all fulfill the impression of a richness which, in



A. F. VAN DER MEULEN. DESIGN FOR TAPESTRY

Size of the original drawing, $11\frac{5}{8} \times 16$ inches

its essence, remains the glorious richness of physical life, significant in its incontrovertible power.

This brief survey of a few of the Dutch and Flemish drawings at the Metropolitan may perhaps not unfittingly conclude with a note on an artist of indeed less talent than any of the others that have figured in these pages, yet an artist of indubitable interest. The drawings as well as the paintings of A. F. van der Meulen reveal not the stateliness of vessels as in Van de Capelle and Van de Velde, but the stateliness of captains of men about to set forth, on high-stepping steeds, to the arena of battle. Van der Meulen was called to France, in 1665, by Louis XIV, and he is best remembered for the battle-scenes and hunting scenes which he painted for this in so many ways insatiable monarch. The drawing of his that lies before us recalls not alone those innumerable historical paintings which unroll their seemingly unending leagues of canvas to the weary sight-seer at Versailles, but also — itself a design for a tapestry — reminds us of alliances between various forms of art, alliances whose success depends in the first instance upon fundamental principles of draughtsmanship. The purpose of this drawing in part explains the treatment, particularly in the handling of foliage and clouds. As a scheme for the loom it is sufficient, and therefore good. We recognize it as a drawing of less engaging modulation in light and shade, less conviction in linear values, than the drawings of those earlier artists whom we have been considering, but the figures of Van der Meulen have animation and dignity, and his landscape is not without that quaint charm which might well appear to be an inalienable inheritance of the Dutch and Flemish masters.

HOLLAR'S LONDON

BY EDWARD R. SMITH



CITY is a stage on which is set a gigantic drama. In a world city with a long history the *mise en scène* develops at times extreme interest. The drama of old London concerns all English-speaking people, and possesses a peculiar intimacy and charm which affect the sympathies of all the world.

In the beginning there is the river, a broad and shallow estuary, with ebb and flow. On either side the banks are low and marshy with rolling hills in the background. A ford or ferry brings a scanty population of barbarous people. The passage develops into a bridge, which holds the settlement and accelerates its growth.

The map of London was limited at first by the Roman wall. In the time of Hollar the wall, reconstructed but not enlarged, still contained, as does its trace to-day, the City of London. At all times the farms, the villas, and the gardens of the people were scattered over the surrounding country, and along the bank the palaces of the greater princes found their place.

The river was the chief highway of the city. One of Hollar's plates of Whitehall shows the Prevy Stairs surrounded by splendid barges, with long banks of oarsmen. These great boats flashed up and down the stream, gorgeous with the powerful harmonies of color

peculiar to the Seventeenth Century. Intermingled with them were all sorts of craft carrying passengers of every station from point to point. A favorite objective was the Bankside at Southwalk, an old English "Coney Island." Here were the Bear Garden and, until 1644, Shakespeare's theater, the Globe. The Hope Theater stood in Hollar's time, and was used for plays and bear-baiting. The Bankside had then become degenerate and disreputable. The southern side of the river was, for the most part, open country. On the northern bank was the old city with its winding streets still rich in monuments of the fine medieval and transition periods. There is an interesting plate by Hollar of the north side, done in 1665. In this intimate and altogether delightful old town Hollar found himself in the year 1637.

Wenceslaus Hollar was a drifting personality. The period of the Thirty Years' War did not lend itself pleasantly to the permanent habitation of any one, least of all to a poor Bohemian engraver. He was born in Prague in 1607, of substantial and intelligent people. In the growing storm in which Europe became almost a wilderness, Prague was devastated like many another fine city, and in 1619 poor Hollar was turned upon the world to shift as best he could. He went to Frankfurt and became the pupil of the elder Matthäus Merian, whose work his own always resembled more or less closely. During this period he undoubtedly met the younger Merian, a painter as well as engraver, and that other famous pupil of Merian, Joachim von Sandraart aus Stockau.

In 1636, apparently at Cologne, Hollar fell in with Thomas Howard, Earl of Arundel and Surrey, then serving as envoy extraordinary to the Court of the



WENCESLAUS HOLLAR

*Gentilhomme né à Prague l'an 1607, a esté de nature fort inclin p^r l'art de menature principa-
lement pour esclaireir, mais beaucoup retardé par son pere, l'an 1627, il est party de Prague ayant
demeuré en divers lieux en Allemagne, il s'est addonné pour peu de temys a esclaireir et appliquer
l'eau forte, estant party de Coloigne avec le Comte d'Aronde vers Vienne et dillec par Prague
vers l'Angleterre, ou ayant esté serviteur domestique du Duc de Sorck, il s'est retiré de la cause
de la guerre à Anvers ou il reside encores.*

Le Meyssens pinxit et excudit.

WENZEL HOLLAR (1607-1677)

Etched by Hollar after the painting by Meyssens

Size of the original etching, 6 $\frac{3}{8}$ × 4 $\frac{1}{2}$ inches

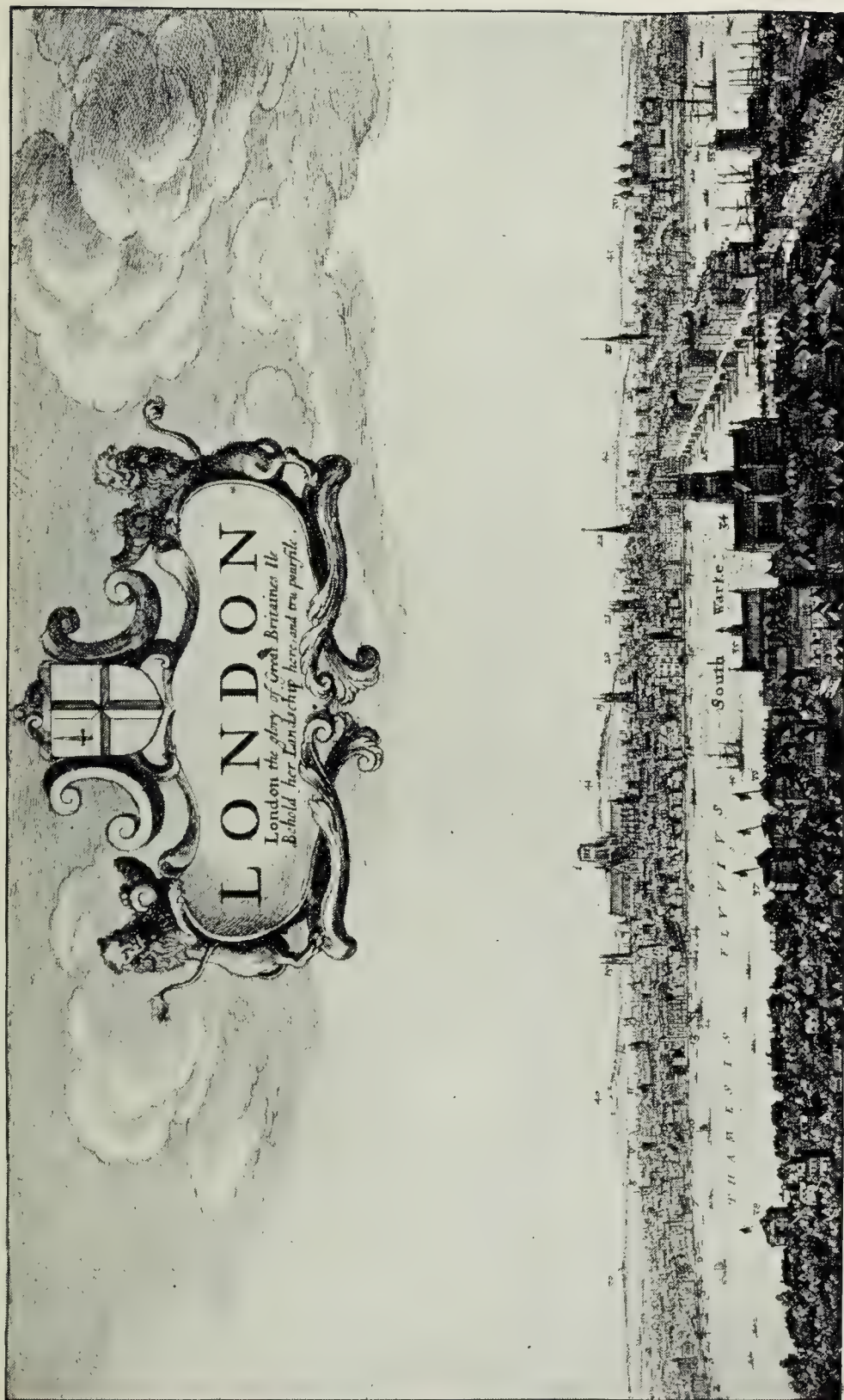
Emperor at Vienna, and engaged in an attempt to assist King Charles I in his long and futile endeavor to restore the Palatinate to his nephew, the Elector Charles Lewis, and in 1637 Arundel brought the newly discovered Bohemian engraver to his house in the Strand.

The quiet figure of the dexterous artist living in the midst of wealth, but always poor, interested in whatever was interesting in his adopted city, and leaving a splendid record of it all, is a minor agonist in a stupendous play. One of the greatest dramas in history held the stage at this moment, against scenery the most valuable and beautiful which has been set for any piece.

The hero of the tragedy which was then playing itself out in London was the King, but that was not the London which at the moment interested the engraver. The central figure of Hollar's London was the Earl of Arundel and Surrey, a prophet of the beautiful at a large and pregnant moment in the history of the arts, whose name has passed into the English language as a synonym of intelligent connoisseurship.

An ancestor not far removed, Henry Fitz Alan, the twenty-first Earl of Arundel, and the fourteenth earl of the Fitz Alan family, during the reign of Elizabeth, owned Nonesuch House. There, and perhaps also at Arundel Castle, Fitz Alan assembled a marvelous collection of paintings and other works of art, and a fine library.

This original Arundel collection was rich in the works of Hans Holbein the younger, court painter to Henry VIII, who had been brought to London in 1526 by Sir Thomas More, and from that time to his death was a familiar figure about the German Hanseatic Colony of the Steelyard, and among the houses on London

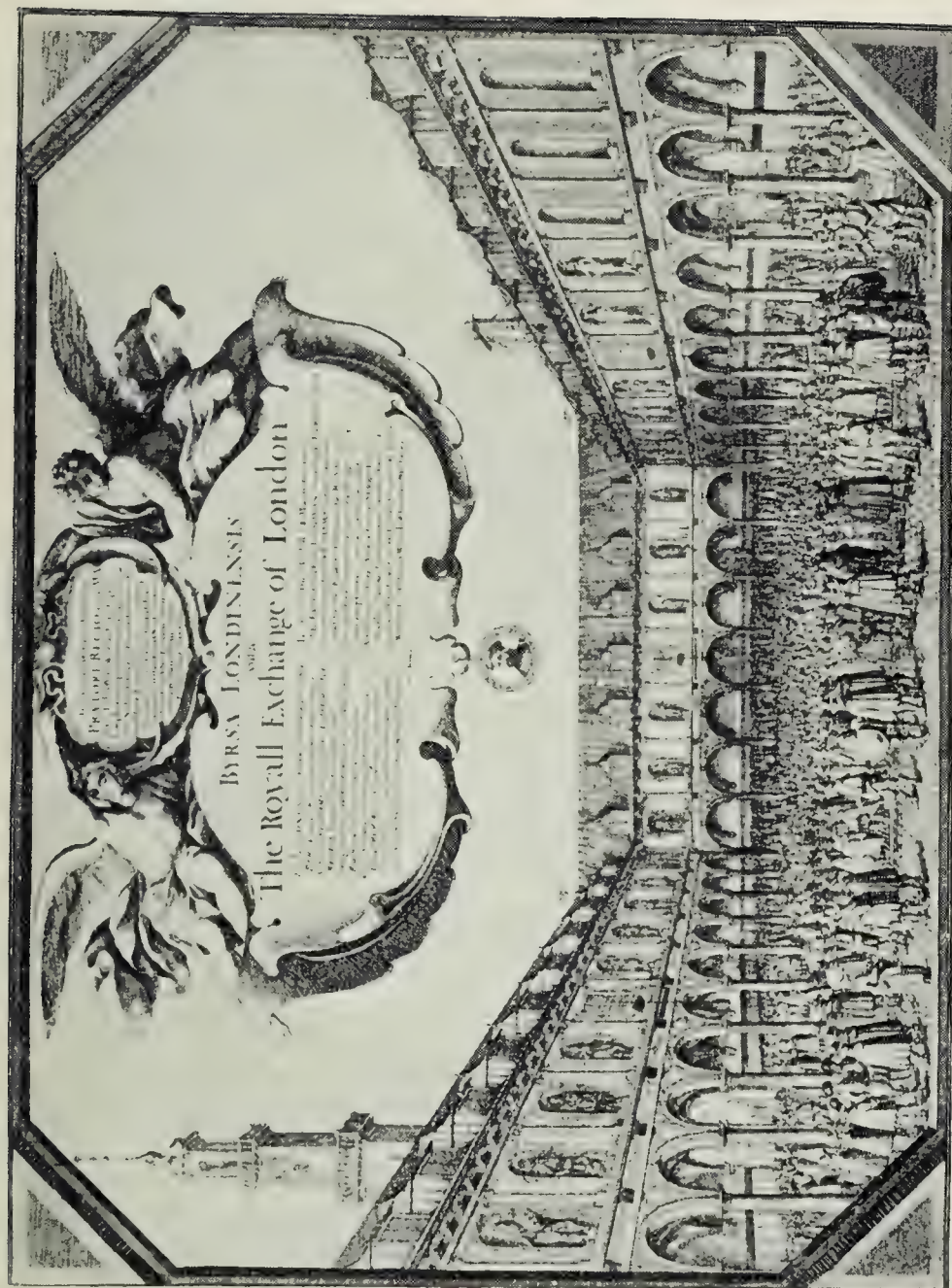


HOLLAR. LONDON BEFORE THE FIRE
Size of the original etching, $9\frac{3}{8} \times 12\frac{5}{8}$ inches

Bridge. The close connection of Fitz Alan with the court enabled him to secure fine specimens of this master's work, some of which still remain in Arundel Castle. Quite recently the finest of them, the portrait of Christina of Denmark, passed to the National Gallery.

Throughout the Tudor and Stuart periods Nonesuch House played a fine rôle. Perhaps no work of any art in the England of that day ranged so near to the supreme quality of Shakespeare's poetry as did this palace, which was, like the literature of the Elizabethan period, thoroughly English and at the same time rich in Italian quality. It was built in the latter part of the reign of Henry VIII. After the death of the King, Fitz Alan bought the house from Queen Mary and completed it "for the honor of this realme as a pearle thereof." In 1591 the palace was sold by Fitz Alan's son-in-law, Lord Lumley, to Elizabeth. It was still royal property and full of fine things when Hollar knew it, and in perfect condition. The house was wrecked in the wars of Parliament, but interesting remnants were still in existence in 1665, when Pepys notes that "all the house on the outside is filled with figures of stories and good paintings of Rubens or Holbein's doing." In 1666, the year of the great fire of London, John Evelyn looked up the old palace and has left us a sympathetic description. Among other things he says, "I took an exact view of the plaster statues and bas-reliefs inserted between the puncheons of the inside wall of the court, which must have been the work of some celebrated Italian."

Nonesuch House was the most beautiful palace in England. In France there were several fine monuments "in the works" at this time, notably the Château of Fontainebleau, which was, like Nonesuch House, a sys-



HOLLAR. THE ROYAL EXCHANGE OF LONDON
Size of the original etching, $11\frac{1}{4} \times 15\frac{1}{4}$ inches

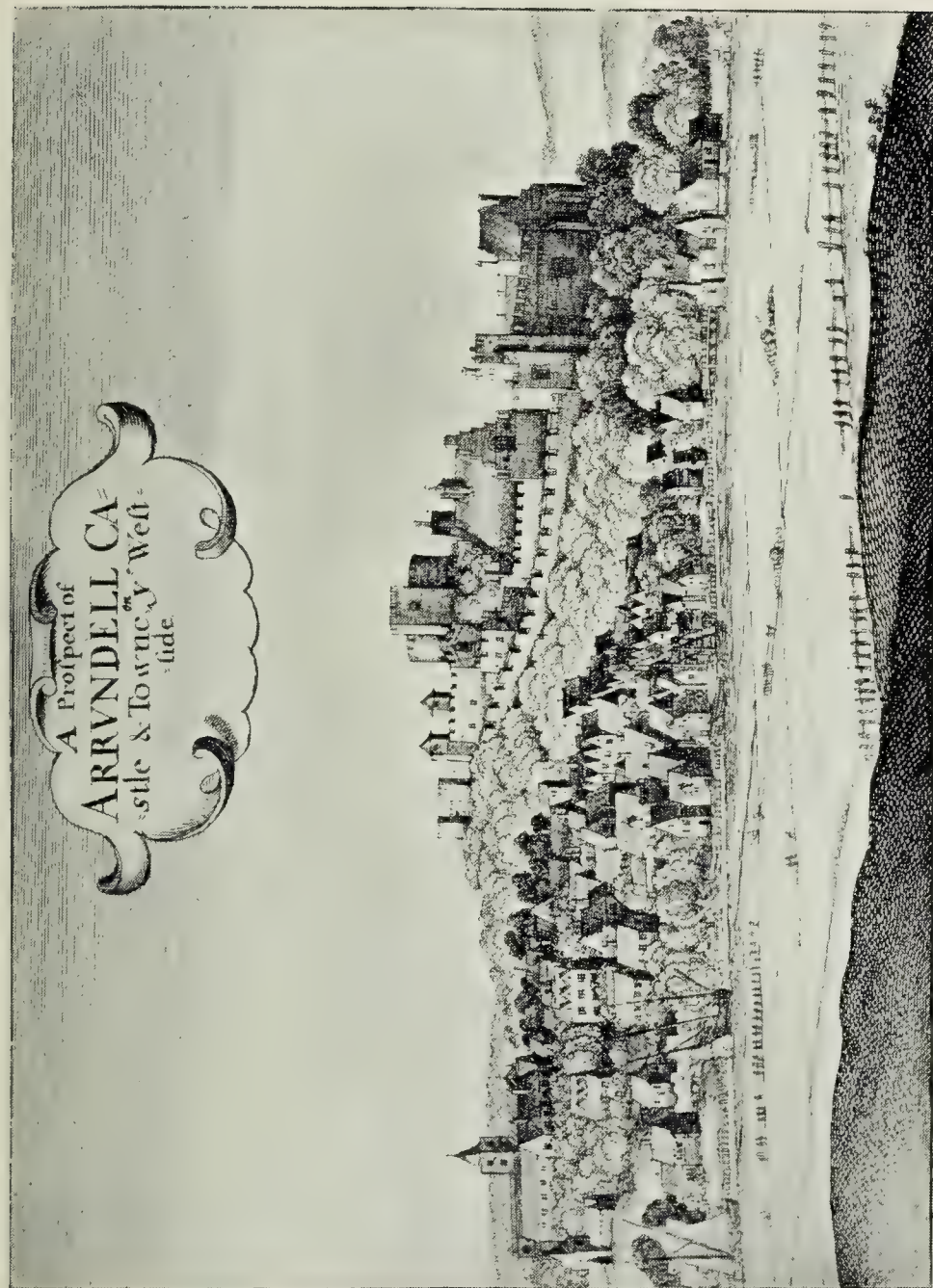
tematic attempt to utilize the fertility of Italian art. Nonesuch House, of which we have many representations, followed in the main the well-known Tudor style of the earlier portion of Hampton Court, but all the resources of the time were drawn upon to give it interest. Especially attractive were the beautiful masses of Italian *stuccatura*, which were a fertile source of inspiration to the designers of the large body of English plaster-work so much prized at the present day.

The chief residence of the older Earls of Arundel was the Norman castle of Arundel a few miles from the south coast of England, of which Hollar made a beautiful plate in his clear, simple landscape style. It is still the residence of the Dukes of Norfolk and contains the remnant of the Arundel collections.

After the execution of Lord Thomas Seymour, the brother of Protector Somerset, Henry Fitz Alan bought his house in the Strand, which took the name Arundel House and became the London residence of the Earl of Arundel and Surrey. Here Hollar found his home.

The earlier male line of Arundel terminated with the death of Henry Fitz Alan in 1580. Nonesuch House and probably the greater part of the collection, with a beautiful library, passed to his elder daughter Jane, who married John, Lord Lumley, a splendid second in this series of three great English collectors. It is to be doubted whether any treasury of the arts has been more piquant and interesting than was Nonesuch House with its pictures and sculpture and library in the hands of this great collector.

The record of the collection at the death of Lumley in 1609 is not clear. The books went to Prince Henry, to become, ultimately, a part of the King's Library, now



HOLLAR. ARUNDEL CASTLE
 Size of the original etching, $6\frac{5}{8} \times 9\frac{3}{16}$ inches

housed at the British Museum. A large part of the other collections probably passed directly to Thomas Howard, the great-grandson of Fitz Alan, heir to the suspended duchy of Norfolk, and the protector and friend of our engraver.

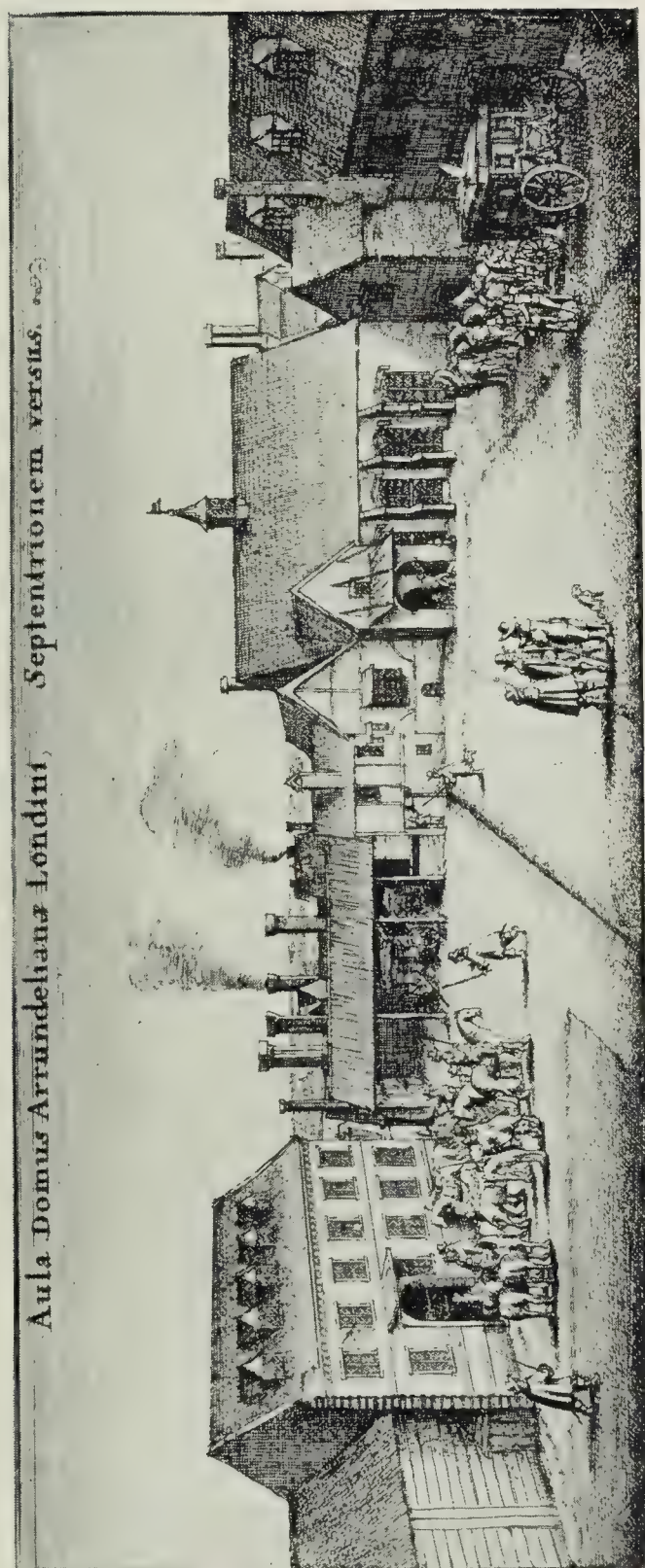
In the same year as the death of Lumley, Arundel began his extended peregrinations in Europe and that systematic search for works of art which made him the greatest collector of that time, and almost the greatest of any time before or after. He employed many skilled helpers. John Evelyn assisted him often. His agent William Petty searched the Levant for Greek marbles. *Saintsbury* says that in 1616 the collection of the Protector Somerset, worth £1000, was given by James I to Arundel.

Hollar engraved at least two views of Arundel House in the Strand from the north and south, and a celebrated general view of London from the roof of the buildings.

His plates show the house to have been a rambling old group of buildings, more like an inn-yard than the residence of a prince; picturesque, doubtless, and comfortable in a way, and filled with an amazing mass of pictures and books and sculpture. Some of the sculpture was also scattered about the garden and must have made it most attractive.

In the modern map of London the place of Hollar's old haunt is taken by Arundel Street, Howard Street, and Norfolk Street. It is to be hoped that the fine old names of the family will live long in the city.

Rubens had visited London in 1628. The splendid presence of Van Dyck was familiar to the Bohemian, who engraved several of his finest portraits. It was



HOLLAR. ARUNDEL HOUSE, LONDON: VIEW FROM THE NORTH

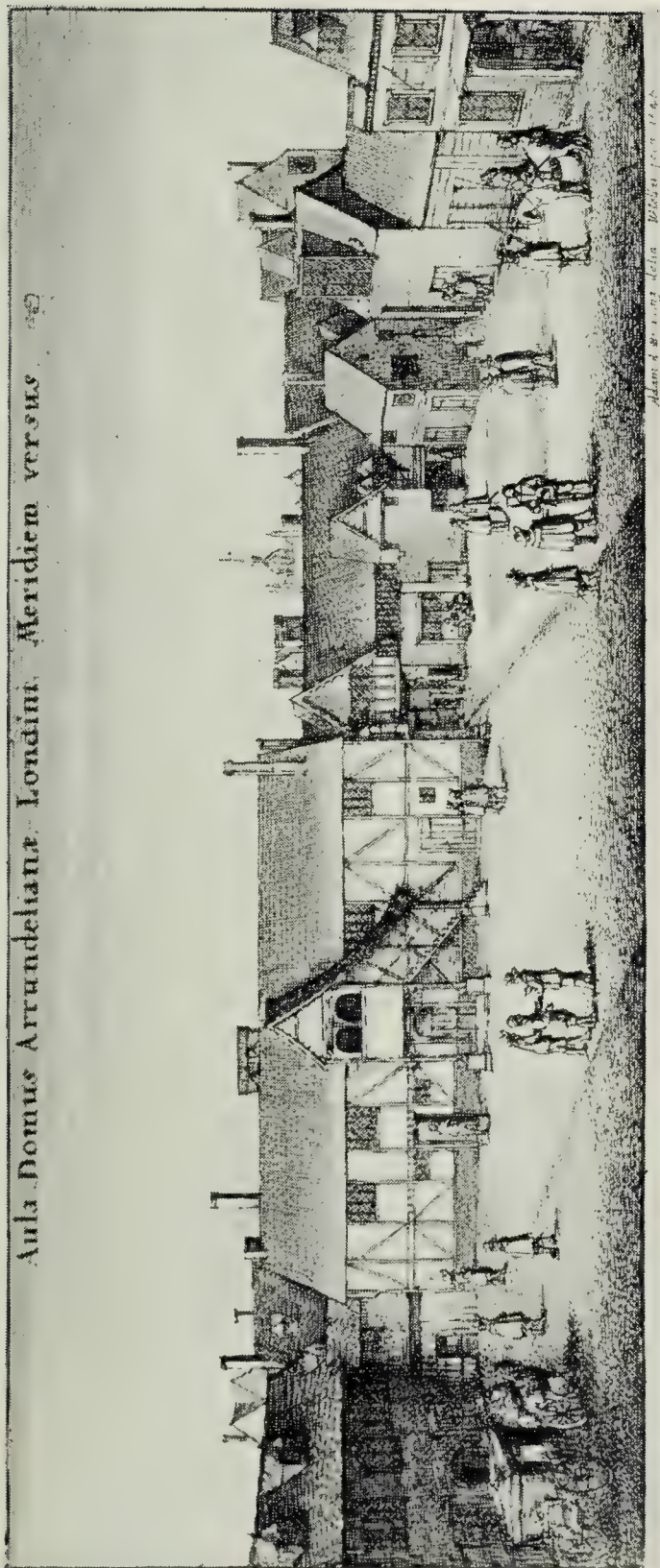
Size of the original etching, $3 \times 7\frac{1}{2}$ inches

through the agency of the Countess of Arundel that Van Dyck had been invited to England by the King. He had an *atelier* at Blackfriars and a villa at Eltham. At Blackfriars, which was on the Thames between the Fleet river and Baynard's Castle, Van Dyck had a splendid establishment where he conducted his business of portrait painting. In the most orderly way, for a fixed price and employing many clever assistants, he manufactured those masterly presentations of important personalities which constitute one of the most valuable assets of the British people. The supreme artists of the great schools have always worked in this thorough and businesslike way. Another large figure in London in the time of Hollar was Franciscus Junius, D.D. (François du Jon), Arundel's librarian, and a great scholar and connoisseur. His superb "De Pictura Veterum" and "Catalogus Architectorum, Mechanicorum, sed præcipui pictorum," etc. (1636), was set in the same key as the pictures of Rubens, Van Dyck, and Velasquez.

The Earl of Arundel and Surrey was a man of splendid parts, a statesman and connoisseur. He believed with Mariette "que la vue de belles choses élève l'âme, la fortifie dans l'adversité et la console." His moral and mental poise, attended by faultless taste and thorough loyalty to fine things, were superbly seconded by his wife. The wealth of the house and much of its vitality and power came from her.

The Countess of Arundel was Alethea Talbot, the youngest daughter of the seventh Earl of Shrewsbury, and the granddaughter of Lady Elizabeth Talbot, who was known in her day as Bess of Hardwicke, and played a feminine rôle second only to that of the great Queen Elizabeth herself. She was, in succession, Mrs. Barlow,

Aula Domus Arundeliana Londini Meridiem versus



HOLLAR. ARUNDEL HOUSE, LONDON: VIEW FROM THE SOUTH

Size of the original etching, $3\frac{1}{8} \times 7\frac{1}{2}$ inches

Lady Cavendish, Lady St. Loe, and Countess of Shrewsbury. She was born in 1518, and for a large part of her ninety years kept the kingdom of England very much on the *qui vive*. Bess was a great builder of Elizabethan residences, and doubtless found that "bossing" contractors and workmen gave a much-needed vent to her excessive "temperament." Walpole intimates that her *bau-lust* kept her alive. She would not die so long as there was any building to be done. With an annual income which is supposed to have been £60,000 she built the old palace of Chatsworth, replaced by a Paladian building of William Talman and Sir Christopher Wren. Near the old palace of Hardwicke Hall she began her new Hardwicke Hall, after the death of the Earl of Shrewsbury in 1590. She also built houses at Bolsover, Worksop, and Oldcotes.

Bess of Hardwicke died in 1608, long before Hollar's time, but she lived long enough to influence the character of her granddaughter, the Countess of Arundel, who brought to the Arundel family much of the wealth, and many of the finer characteristics, of the famous old builder-woman.

Perhaps old Arundel House was too near the heart of the city for becoming privacy, or perhaps the Countess inherited a bit of her grandmother's *bau-lust*. In 1638 she employed the famous Nicholas Stone, builder and sculptor, to rebuild Tart Hall near the Mulberry Garden, which occupied the site of Buckingham Palace. Mulberry Garden was the seat of an experiment by James I in the raising of silkworms, and after this matter had lost interest, was used as a more or less public recreation ground. When Tart House was completed, a part of the Arundel collection seems to have gone there,

and to have remained until the building was destroyed in 1721. There is an old inventory of the contents of Tart Hall, which is published by Lionel Cust in the "Burlington Magazine" (vol. xx, p. 97). The same writer in the "Burlington Magazine" (vol. xix, p. 278) gives an account of the entire Arundel collection which is so complete and so accessible that we need do no more here than to outline the record.

In 1642 the Earl and Countess were deputed to attend the Queen, Henrietta Maria, and the newly married couple, Prince William of Orange and the Princess Royal, to The Hague. After this moment the quarrel between the King and Parliament increased in violence so rapidly that the Earl and Countess preferred not to return. The Earl went to Italy, where he died in 1646, and the Countess went to Amsterdam, and assembled there a large part of the collection, which fell into litigation after her death. For the use of lawyers an imperfect but useful inventory of the property was made. The Arundel collection suffered dispersion by sale and loss during the disturbed period, but a remnant has remained in the possession of the Dukes of Norfolk until the present moment. From the inventories and descriptions we are able to make a satisfactory reconstruction of the Arundel collection.

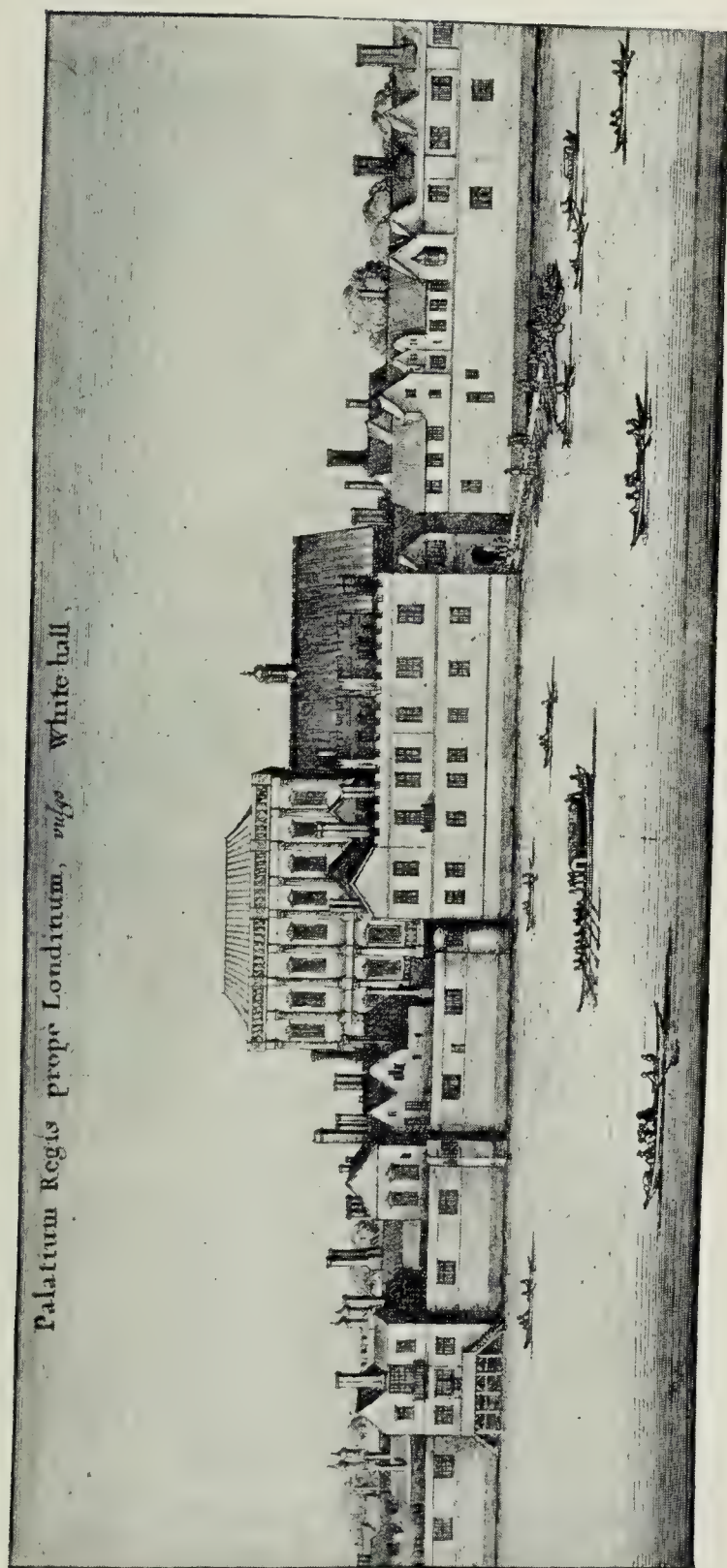
The galleries were rich in Holbeins. There were some fine Dürers and a few early Flemish and German pictures. Of the early painting of Italy there were not many examples. Mariette in his "Abecedario" says that Arundel had more of da Vinci's drawings than any other collector. The greater part, however, was composed of works of the masters of the mature period of the Italian Renaissance in the Sixteenth Century. In

reading the list we find such familiar names as Raphael, Giorgione, Titian, Correggio, Bassano, Veronese, Tintoretto, Parmigiano, Pordenone, Schiavoni, and their contemporaries. It was largely for the purpose of engraving these splendid pictures that Hollar came to London with Arundel.

The early Seventeenth Century, under the leadership of Rubens, regarded with affection and interest the prodigious resultant of the activity of Italy in the Sixteenth Century. The prince of painters, then as now, was Titian. Rubens revealed to the people of his day the true nature of great painting as taught by Titian to the masters of Italy. They knew when a picture was well done. When Hollar strolled through the loosely arranged rooms of Arundel House, he looked at every moment upon masterpieces which were not tinted but painted; amazing canvases which now hold choice positions in the greatest galleries of Europe.

Side by side with the collections of the Seventeenth Century were developed the great schools of engravers who served the same end by reproducing famous works of art. Hollar was a member of a large class whose serious, thorough work has great value now.

Taking a barge at Arundel House and passing up the bend of the river one soon arrived at York Gate and Stairs. Through them one entered the garden and palace of York House, the seat of the Duke of Buckingham, who had been assassinated in 1628. York House took its name from Archbishop Heath of York, who in the reign of Queen Mary held the property for a short time; Francis Bacon was born here and lived here when Lord Chancellor. In 1624 York House passed to George Villiers, Duke of Buckingham. The Duke made some



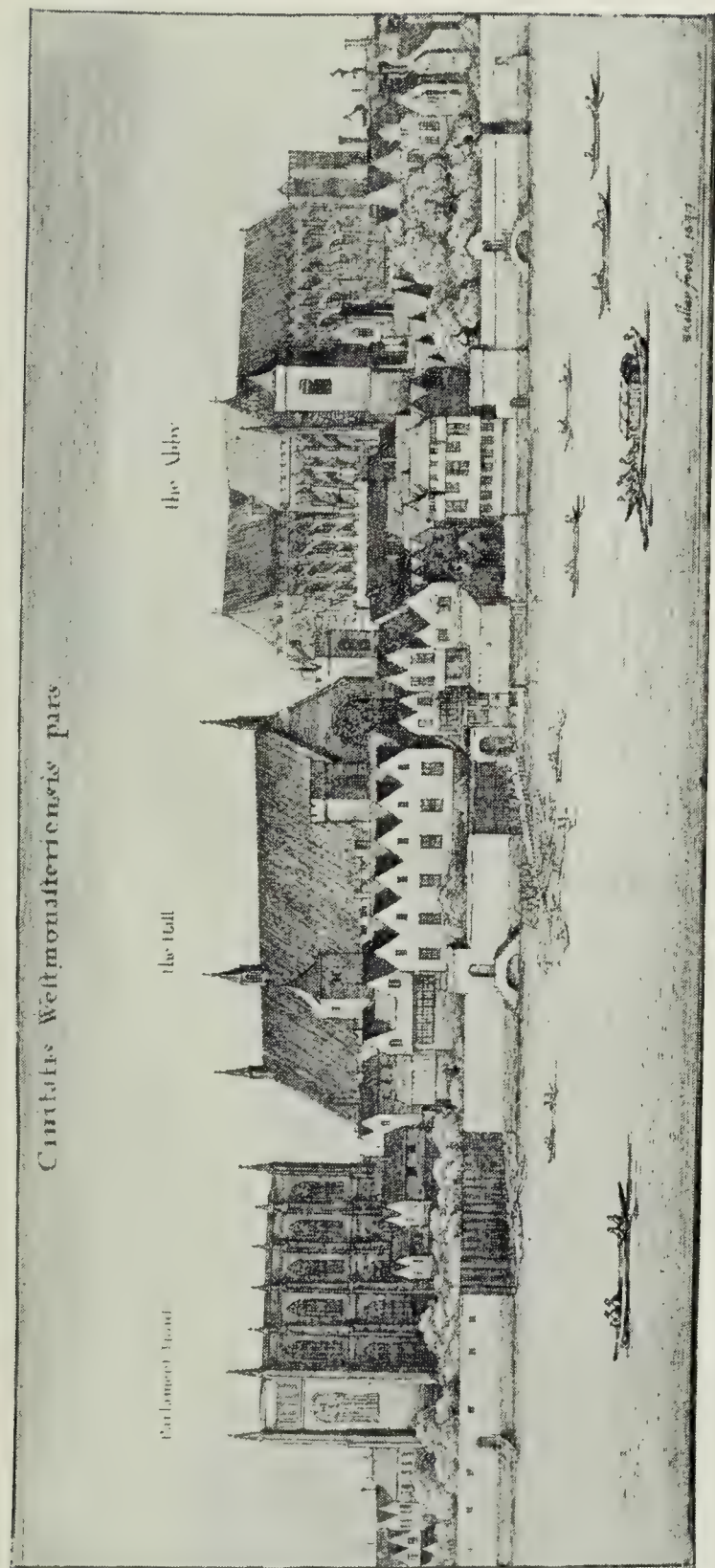
HOLLAR. WHITEHALL, FROM THE RIVER
Size of the original etching, $5\frac{7}{8} \times 12\frac{3}{4}$ inches

additions, which consisted chiefly in a large hall lined with mirrors, and the beautiful water gate designed by Inigo Jones as the first step in the proposed construction of a larger and more adequate residence.

Villiers was a typical "swagger" prince of the period of the Thirty Years' War and the English Revolution, full of intelligence, with considerable ability, light-hearted, and powerful. He dominated the early part of the career of King Charles I, and entered the field of collecting with an enthusiasm and at a pace which made him a good second to his wise and dignified rival, the Earl of Arundel.

In 1621 Buckingham met his peer, Peter Paul Rubens, who was then in Paris busy with the decoration of the Luxembourg for the Queen Mother Maria de' Medici. Rubens was then in the full swing of his splendid activity as an all-round man of the world, whose profession was the art of painting, which he understood in all its phases as has no other. At that time he had assembled at his palace in Antwerp, in a beautiful rotunda lighted from the top like the Pantheon in Rome, a magnificent collection of Italian masterpieces. In 1622 Buckingham bought this collection for 100,000 florins. According to lists which we have, it contained 19 Titians, 21 Bassanos, 13 Veroneses, 17 Tintoretto's, 3 Raphaels, 3 Leonardos, and 13 Rubens. In 1623 Buckingham and the Prince of Wales, afterwards Charles I, visited the court of Philip IV in Madrid, where they saw the rare Spanish collection, and met Velasquez, who painted the prince's portrait.

Buckingham followed the quest for pictures and statues with the same skill and ardor as his proud neighbor Arundel. Among others he employed Thomas Roe,



HOLLAR. PARLIAMENT HOUSE, WESTMINSTER HALL AND THE ABBEY, FROM THE RIVER

Size of the original etching, $5\frac{3}{4} \times 12\frac{5}{8}$ inches

Ambassador of Great Britain at Constantinople, to rival Petty in the search for Greek marbles. After the death of Buckingham the collection at York House was depleted by the loss of many pictures, which were smuggled to Holland and sold to the Archduke Leopold William, Regent of the Netherlands. The remainder were sold in 1645.

At his country house in Wilton the Earl of Pembroke, Grand Chamberlain of England, and special patron of Inigo Jones, had a fine collection.

Hollar's pleasant city of London rambling along the banks of the Thames in the year 1637 would seem to have been rich enough in these priceless masterpieces, but only the half has been told. Our barge must pull a little farther up the river to the palace of the King, ancient Whitehall.

Rubens said of Charles I that he was the greatest connoisseur among the princes of Europe. In the previous generation he was perhaps rivalled by the Emperor Rudolph II of Austria, but in his own day there was no better. The Stuarts may have acquired their artistic predisposition through Mary Queen of Scots, who married the French Dauphin, afterwards King François II, and was brought up at Saint-Germain. Little was to be expected from James I, but his oldest son Prince Henry was a connoisseur by temperament, and added much to the royal collections. He bought Lord Lumley's library, which, with other matters, has gone over to the King's Library in the British Museum. After his death Charles took up with ardor the task which his older brother had laid down.

In Hollar's day the King's palace at Whitehall occupied the large area between St. James's Park and the



Sala Regalis cum (tunc) Westmonasterij. *scilicet* Westmonaster hall.

HOLLAR. VIEW OF WESTMINSTER HALL

Size of the original etching, $5\frac{7}{8} \times 12\frac{3}{4}$ inches

river from Scotland Yard and Spring Garden on one side to Canon Row on the other. Hollar made several plates of the palace. In one of them the point of view is on the river quite near, and in front a fleet of royal barges disport themselves in true baroque fashion. Another is a view *en cavalier* which gives the relation of the buildings. The river came well up to the level of the shore and often overflowed. Along the bank was a terrace and to the right the Prevy Bridge leading to the loose mass of buildings along the river, and the court on which faced the Banqueting-Hall. To the left was the Prevy Garden, sometimes reaching to the river and sometimes separated by buildings.

The great mass of Whitehall buildings, so far as they were important, were of the Tudor period. The palace was originally called York House, under which name it must not be confounded with the residence of the Duke of Buckingham already noticed. It had been the town seat of Cardinal Wolsey, who was also Archbishop of York, and at the time of his disgrace passed to King Henry VIII. The finest parts must have been quite similar to the constructions of Wolsey at Hampton Court. The chief glory of the Tudor buildings of Whitehall was the splendid Gate Tower, which was designed under the inspiration at least of Hans Holbein, and stood north of the Banqueting-Hall at the point where the great court of the tournaments, now known as Whitehall Street, opened into the King's Street to Westminster. There is a fine plate by Israel Silvester which shows the jousting-place, with the Banqueting-Hall on the left, and in the center the sober mass of Holbein's gate.

In Hollar's day the Banqueting-Hall in its white

Northamptonshire stone was fresh and new, a thoroughly up-to-date building in the high Italian style, which was finding its way into every city of Europe.

The Stuarts seem to have felt that a dominant monarchy was possible in the politics of Europe, and to have hoped that it might lie in their future to make it a reality. The game waited for Louis XIV in the next generation, but James I made an effort to accomplish this mission. As a preliminary, he conceived a colossal palace at Whitehall, to be built from a design by Inigo Jones.

Jones's design was similar to, and may have been suggested by, the older designs of the Tuileries and Escorial. The great building was intended to fill the space between the tournament court and the Thames and to extend up and down the river for a space of 1150 feet. Of this *ensemble* only the Banqueting-Hall was built on the northern or park front facing the tournament court.

There are few matters in the history of Europe more interesting than the recognition by the reigning houses of the value of the artistic training of the people. This may not always have come clearly into consciousness; but a clever man like Louis XIV knew very well that in developing the colossal artistic appeal of his court he was following a policy almost as old as the Capetian house of which he was a scion. All the old French kings, and especially those of the house of Valois, had stimulated the artistic sense of the French nation until it became its most valuable asset. The Stuarts seem to have endeavored to anticipate Louis XIV, and to do for the stolid, democratic English people what he afterwards succeeded in accomplishing in more sensitive and sympathetic France.

James I began the great Palace of Whitehall, which was to house the treasures afterwards to be collected. Prince Henry continued the course of artistic development, which his brother Charles carried far and well.

Charles succeeded his brother Henry as Prince of Wales in 1616, and soon after, in 1623, made his memorable journey to Spain with the Duke of Buckingham, who had already acquired the collection of Rubens at Antwerp. The great collections of Charles V, Philip II, and Philip IV at Madrid made a deep impression upon the mind of the prince. Returning to England and becoming king in 1625, Charles seemed to have grasped the full significance of the artistic movement of the day.

Thanks to the excellent monograph by Claude Phillips on "The Picture Gallery of Charles I," in "The Portfolio" (No. 25, 1896), it is possible to learn the history of the Stuart pictures very easily. The King's selection was entirely similar to that of Arundel and Buckingham. The foundation was Titian and the superstructure of the works of Correggio, Veronese, Tintoretto, Parmegiano, and the great Italian technicians of the Sixteenth Century. The King had pictures by Holbein which had drifted down from the reign of Henry VIII, some fine Dürers, and a few Flemish and Italian primitives. The splendid volume of quality and color which dominated the walls of the royal palaces was due, however, to the work of the late Italian painters of the Sixteenth Century. To see the like or rather the same pictures to-day one must go to the standard galleries of Europe. The foundation of the royal collection was the purchase from Duke Vincenzo Gonzaga of the pictures which had been gathered at the palace of Mantua. The greater part had been collected by

Isabella d'Este and her son, Federigo Gonzaga, in the Sixteenth Century, and additions had been made from time to time. Rubens visited the court of Vincenzo Gonzaga frequently and discovered that the pictures, including the famous series of the *Triumph of Cæsar* by Mantegna, were for sale. The King's agent, Daniel Nys, completed the transaction. The *Triumph of Cæsar* seems to have made a powerful appeal to Cromwell, who bought it for the nation after the execution of the King. Much restored it is the chief treasure of Hampton Court.

Through the agency of Rubens, Charles secured the cartoons which had been made by Raphael for the set of tapestries to be placed in the Sistine Chapel, and which were still preserved in Brussels. After the death of the King in 1649 the disposition of his collection was managed with much intelligence by Cromwell and his followers. Inventories and appraisements were made, and the great pictures passed by private sale into the hands of some of the best judges of the day, and thus have drifted into the collections of Paris, St. Petersburg, Madrid, and elsewhere. Many of the finest pieces in each of these museums came in this way. The record of the transaction is preserved.

The King's pictures were not all at Whitehall. They were to be found also at St. James's Palace, Nonesuch, Hampton Court, Greenwich, Oatlands, and Wimbledon.

St. James's Palace, with the great church and hall at Westminster in the distance to the left, are represented in a beautiful plate by Hollar, one of his quiet linear drawings, which reveal so well the character of the landscape in his time. These suburbs of London, a region

now crowded with buildings, were then delightfully open, with large restful spaces and plenty of verdure.

Hollar's buildings are simply a part of the general landscape.

St. James's was originally a hospital founded for fourteen maidens who were leprous. In 1528 Henry VIII took possession of the open country which extended to Whitehall and far to the west. The tract was a loose hunting-ground at first, but was afterwards laid out with a great mall running along its entire length.

The old kings loved parks. In all the capitals of Europe the reigning monarchs, more or less absolute, have taken up vast regions near to their capital cities which they have fenced in, stocked with deer, and used as their private possession. Many of these beautiful properties, which could not have been preserved in any other way, have been turned over to modern democracy to use for its pleasure and contentment. Perhaps in their deepest hearts the old tyrants were not so selfish as they seemed.

In Hollar's day a barge might follow the river to the west through the locks at Teddington, passing low meadows rising little above the water's edge between fertile farms and ample parks, with here and there a Tudor or Elizabethan palace, to the bridge at Hampton Court.

This palace then was smaller than it has become since the enlargement by Sir Christopher Wren. The park, too, had not received the fine arrangement formulated, it is supposed, by Lenôtre, but was loose and natural. The old buildings were beautiful then; much more beautiful are they now with the added rich effect of time. The patina of old English bricks is extremely valuable.

Hollar doubtless saw many of the King's pictures at



HOLLAR. INTERIOR OF ST. PAUL'S, THE EAST END

Size of the original etching, 12 × 8½ inches

Hampton Court. The wreck of the collection is still there. Oliver Cromwell made Hampton Court his residence after the death of the King and gathered about him the various pieces, which with excellent judgment he had returned to the English nation, notably, of course, the cartoons of Raphael and the *Triumph of Cæsar* by Mantegna. In a later day excellent emplacement was found for them in the additions designed by Sir Christopher Wren.

At Greenwich, down the right bank of the river, of which Hollar has left a long view on two plates, there was a royal residence as early as Edward I. Under Henry VI, Humphrey, Duke of Gloucester, built a tower where the present Observatory stands and reconstructed older buildings on the river front which took the name Placentia. Henry VIII was born at Greenwich and made every endeavor to improve his "Manor of Pleazaunce." Elizabeth was also born here and had a warm affection for the house. Under Charles I the Queen Henrietta Maria made her seat at the Pleazaunce, and with the assistance of Inigo Jones completed the pavilion on the garden front which is known as the Queen's House. Rubens frequently visited her here and was engaged to paint extensive decorations, which were, however, actually executed by Jordaens and Gentileschi. Undoubtedly a considerable part of the Stuart collection was housed here. Hollar has left an interesting print of Flamsteed House, the first observatory in England, which was built by the astronomer John Flamsteed on the site of the old tower of Greenwich Palace.

Hollar's attention was not altogether absorbed by the great houses of the English princes and their superb

collections. He loved to wander about the simple, beautiful city, and to sketch and engrave the fine monuments of previous periods which were just approaching the historical moment when the advancing waves of modern civilization were threatening to submerge them.

Hollar produced a vast number of plates and illustrated almost everything which concerned the people of his day. He was most keenly interested, perhaps, in the architectural monuments, which he found in the various cities which he visited in his rather extensive travels. The body of his architectural prints is considerable, and extremely valuable. For the most part they represent buildings and views which have disappeared, thus preserving historical records of much importance. In the case of buildings which still exist, the prints present the old condition of the *entourage*, of which we have no other record. He passed a large part of his career in London and seems to have been much attached to the city. Reproductions of his prints are the stock illustration of all the old London books and enable us to visualize the London of Charles I quite easily.

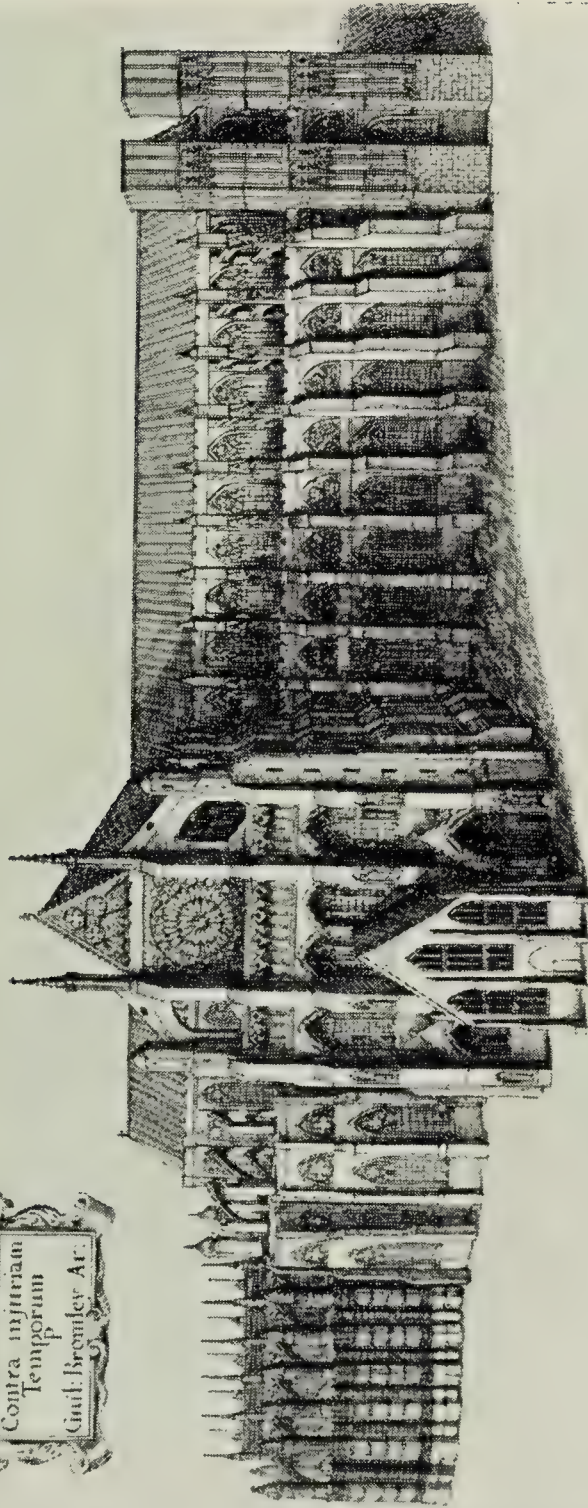
Hollar's style is at times brilliant. It is always dignified and especially clear and simple. He has the happy faculty of telling you what you wish to know about a building, and does not attempt to mystify you with beautiful but perfectly useless impressions, as many modern draughtsmen do.

His prints show the old Gothic Cathedral of St. Paul's as still intact. Inigo Jones had added a classic portico to the main front, but otherwise the church was as it had been for centuries.

St. Paul's was the heart of the old city and an interesting body of accessory buildings and customs had



Westmonasterii Ecclesia:
conv. factus aquilonalis.



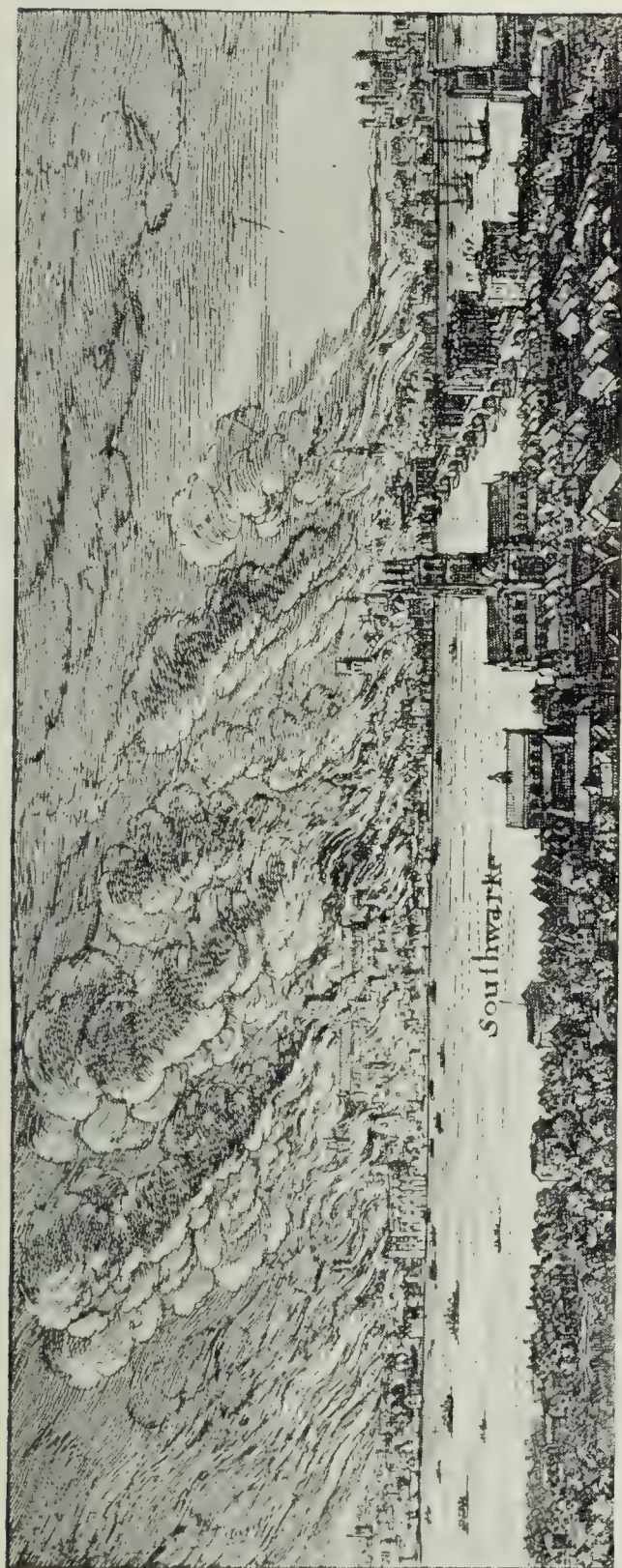
HOLLAR. WESTMINSTER ABBEY, FROM THE NORTH

Size of the original etching, 8 × 13 inches

grown up about it. As in all the great cathedrals the religious use of the building was not exclusive. The busy people used it for their convenience in various ways. The great nave was known as Paul's Walk, the meeting-place and promenade of the entire population, Earl's "Microcosmography" (1628) calls it the "land's epitome, the lesser side of Great Britain." "The noise of it is like bees," "a kind of still roar, or loud whisper." "It is the great exchange of all discourse, and no business whatsoever but is here stirring and a-foot." "A general mint of all famous lies." "The thieves sanctuary." Situated in the heart of the old city it became the concourse of all its inhabitants, doubtless thus carrying to an extreme the natural and intended function of the mediæval cathedral. Hollar has two plates of the crypt of St. Faith beneath the Cathedral.

Westminster Abbey had not yet received its towers; it rested in the genial country above Whitehall. Hollar's illustrations of the old building are especially beautiful, grouping it with Westminster Hall. Between the abbey and the palaces of Whitehall and St. James lay the open Tothill Fields, and the park of St. James. On the other side was the broad river with its fleets of barges and troops of swans.

Perhaps the most magnificent property in old London was the great monastery of the Templars which Hollar engraved, three views on one plate, and which stood just outside Ludgate. Along the river there was a garden reaching well back from the bank, and beyond this to the north the conventual buildings, in a remnant of which to-day are housed the lawyers of London. The typical round Temple church remains, and the later Hall.



HOLLAR. "PROSPECT OF THE CITY OF LONDON, AS IT APPEARED IN THE TIME OF ITS FLAMES"
 "On the 2 of September in ye Yeare 1666 (being the Lord's day) in the morning, there hapned a dreadfull Fire, in ye house of one Mr. Farmer a Baker in pudding lane, which continued till about 5 at night the Wednesday following; in which time it burnt 89 Churches, thirteene thousand & two hundred houses, 636 acres, of 97 Parishes within ye Walls, there was but 11 left intire, One Robert Hubert of Roane in Normandy, upon examination, confessed he was one that fired the first house (viz.) Mr. Farmers in Pudding lane, for which fact he was shortlie after hanged at Tiburne."

Size of the original etching, $2\frac{7}{8} \times 7$ inches

In 1118 the Knights Templar gained possession of the great meadow on the river and held the property until the abolition of the order. In 1313 the Templars were abolished and their property turned over to the Knights of St. John Hospitallers. The destruction, in 1313, of the order of the Templars by Philippe le Bel was one of those colossal historical crimes which seem to be repeating themselves in our day.

We have taken a broad view of the London of Hollar. The stage was set magnificently for a great tragedy, in which our poor Bohemian played a manly part fighting in the ranks of the party of the King, to whom he was loyal, and living for years in extreme destitution in the city which he loved; but his chief interest was in the superb architectural and artistic setting of the London of Charles I. In this setting the splendid collections formed a background which has never been surpassed. Probably in no other city and at no other time have so many works of art of the highest class been collected, as at that moment in London.

NOTES ON SOME RARE PORTRAITS OF WHISTLER

BY A. E. GALLATIN

Author of "The Portraits and Caricatures of James McNeill Whistler: An Iconography," "Whistler's Pastels and Other Modern Profiles," etc.

T is always interesting to see the portrait of a great man and thus to learn what he looked like, but in order to obtain a really correct conception of his physiognomy, an examination of a number of his likenesses is highly desirable. This is particularly true of Whistler, for the vast number of portraits of him that were painted, drawn and etched by himself and his contemporaries contain most striking contrasts in the way he saw himself and was seen by different artists. So dissimilar in fact are these various portraits that future generations will have an extremely difficult time in determining what he really looked like. Not for the reason, as is the case with Correggio, that no portrait of him exists, but on the contrary that the likenesses of him are so numerous, cover such a wide range and are all so different. Moreover, in the case of a subject like Whistler, in which the extreme animation and ever-changing expression of his face counted for so much, no portrait could possibly be wholly satisfactory. Of all these portraits of Whistler, it may be noted, the painting by Boldini, the colored woodcut by Nicholson, and the dry-point by Pellegrini

(*Ape*) give as good an idea of his appearance as any of them. The Pellegrini dry-point, it is true, is termed a "caricature"; why, I do not know, for the peculiarities of the subject have been but very slightly exaggerated. But for that matter, why should not a caricature be as good a counterfeit of the man as a portrait, for is not the most reliable history of a nation written by her satirists and her caricaturists?

The great majority of the master artists painted their own portraits; many of them, as is well known, are in the Uffizi Gallery at Florence. Rembrandt was his own model nearly sixty times, not including a long series of etchings; Dürer and Rubens were also quite prolific in this respect; Van Dyck painted some thirteen portraits of himself; Vigée Le Brun about twenty; and so it goes. The case of Correggio noted above is one of the rare exceptions, another is that the only authentic portrait of Leonardo da Vinci is his own drawing in red chalk, done at an advanced age. Whistler, however, was not one of these exceptions; my catalogue of the portraits and caricatures made of him lists twenty-nine self-portraits alone, eight of them, including two attributions, being in oil. It is a curious state of affairs, by the way, that already the genuineness of two of these portraits should be questioned (as I have noted); is it to be wondered at then that the labels are changed so often in the case of the old masters?

Although some two hundred portraits and caricatures are listed in my "Whistler Iconography," several unrecorded items have since come to my attention, as was anticipated. Three of these, a drawing by Sir Seymour Haden, a caricature by E. T. Reed, and a dry-point by Helleu are now described and reproduced for the first



SEYMOUR HADEN. PORTRAIT OF WHISTLER (*circa* 1858)

Size of the original drawing, $6\frac{1}{4} \times 6$ inches

In the New York Public Library. (Samuel P. Avery Collection)

time. The painting by Thomas R. Way is described in my book, but has only been reproduced hitherto by lithography; the Boldini dry-point is also described, but the only time it has been reproduced before was in the form of a rough newspaper cut.

Being the work of one of the most highly esteemed of contemporary etchers, and his subject's brother-in-law, Sir Seymour Haden's portrait of Whistler possesses considerable interest. It is a little drawing, full of spirit, and evidently gives us a good idea of how the latter looked in his earlier years. The drawing is executed in sepia and measures $6\frac{1}{4}$ inches high by 6 inches wide. The inscription on it was written by Delâtre, the famous French printer of etchings, to whom Whistler intrusted the printing of a number of his early plates, and of whom he etched a portrait. From Delâtre's possession it passed into the hands of the late Samuel P. Avery and with the latter's superb collection of Whistler's etchings and dry-points is now in the New York Public Library.

The next example here reproduced is the immensely amusing caricature by E. T. Reed, who was formerly connected with "Punch" and is one of England's most famous caricaturists. In pure fun none of the countless caricatures of Whistler excels this really inspired sketch — not even those of *Spy*, *Ape*, Phil May, Charles Keene, or *Max*. The drawing is in pencil and measures $6\frac{1}{2} \times 5\frac{1}{2}$ inches. It is inscribed by the artist as follows: "Souvenir: E.T.R. A memory of Jimmy Whistler: on the stairs of the Beefsteak Club. 'Jimmy my boy! you were in form to-night!'"

Paul Helleu's dry-point is chiefly interesting because it is a portrait of Whistler by Helleu, and not that its



A Memory of Jimmy Whistler - on
the stairs of the Bessie Club

'Jimmy my boy, ya were in form tonight!'

E. T. REED. "A MEMORY OF JIMMY WHISTLER"

Size of the original drawing, $6\frac{1}{2} \times 5\frac{1}{2}$ inches

In the collection of A. E. Gallatin, Esq.



HELLEU. PORTRAIT OF WHISTLER
Size of the original dry-point, 6 × 4 inches
In the collection of A. E. Gallatin, Esq.



HELLEU. PORTRAIT OF WHISTLER

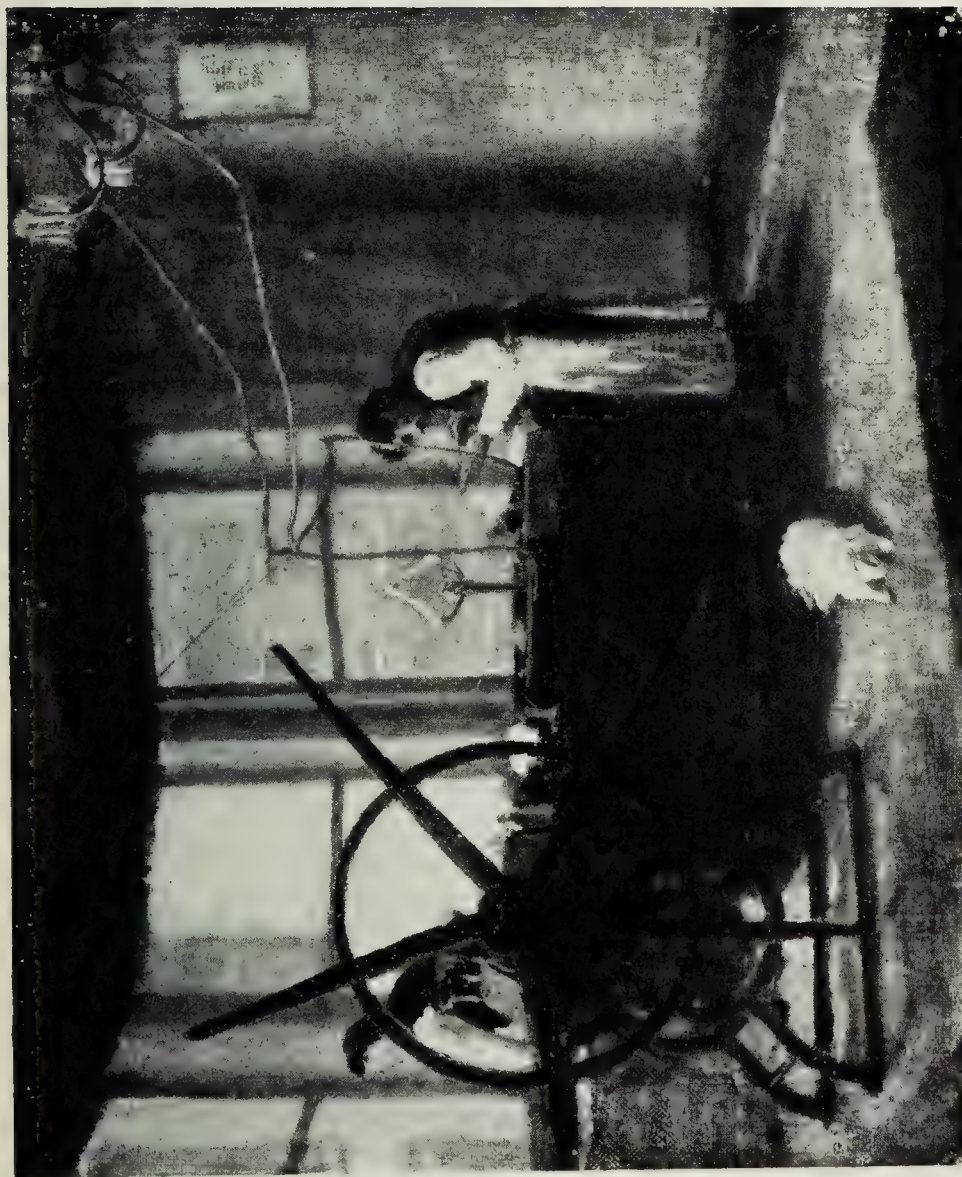
Size of the original dry-point, $13\frac{5}{8} \times 10\frac{1}{4}$ inches

In the Museum of Fine Arts, Boston

artistic qualities are of a very high order. There is another portrait of Whistler by Helleu (and it may be noted that he was practically the only man ever drawn by this artist), which is a much finer piece of work; it is a half-length, seated, with his head resting on one of his hands. It is to be regretted that Helleu did not essay a portrait with his *trois crayons*, for these examples of his work are far less superficial than the dry-points; on rare occasions indeed in grace and charm they almost suggest a twentieth-century Watteau. This dry-point, of which only ten or twelve impressions were printed, measures 6×4 inches and the proofs are all cut as in the reproduction.

The painting by Thomas R. Way shows Whistler at work printing his Venetian etchings, in a room in Air Street, Regent Street, London, which was taken for him by the Fine Art Society in 1880. Thomas Way, the artist's father, who printed practically all of Whistler's lithographs, is seen at the left of the canvas. This little painting—it measures 10×12 inches—is a capital piece of work and the figure of Whistler is full of strong characterization. Besides this picture Way made a lithographic portrait of the artist, and a drawing showing him at work over a lithographic stone. He compiled a catalogue of Whistler's lithographs, well known to collectors, collaborated with G. R. Dennis in writing a book on Whistler's art and wrote a volume of his memories of the artist, in which book he reproduced this painting by lithography.

The remaining portrait which has been chosen for reproduction, and which measures $7\frac{3}{4} \times 11\frac{3}{4}$ inches, is one of the two dry-points made by Boldini. This was sketched on the copper by the artist on one of the days



WAY. WHISTLER PRINTING HIS VENETIAN ETCHINGS

Size of the original painting, 10 × 12 inches

In the collection of A. E. Gallatin, Esq.

Whistler sat for the now famous full-length portrait, which has found a home in the Brooklyn Institute of Arts and Sciences. It was done immediately after déjeuner, when it was ever Whistler's custom to indulge in a nap, and shows the artist asleep. It is interesting to compare it with a drawing made by Sir Edward Poynter in 1856, which also shows the artist dozing. The present sketch was executed in 1897, in Boldini's Paris studio, and some interesting details concerning it have been given me by Mr. Edward G. Kennedy, who was present at the time. Mr. Kennedy informs me that when Whistler "settled back for slumber on Boldini's sofa, his back to the window, Boldini seized a 'point' and a plate, and in fifteen minutes or so the remarkable dry-point was the result. It is remarkable that it is absolutely like Whistler as he reclined there, his back supported by cushions and his feet on the ground; also, that a work on copper should be completed so rapidly and with such astonishing precision. That was Whistler's last sitting to Boldini, as he took a mild dislike to that painter; why, he did not say, but possibly because the painted portrait was so extraordinarily, so startlingly, like him."

Certainly Boldini has done much more in this dry-point than merely to give us the features of his subject — he has also given us the man. The man tired out with hard work and perpetual posing (before the world), the artist who impressed his great personality upon his own and future generations, who painted a portrait of his mother and several other pictures which will always rank among the world's masterpieces, who shares with Rembrandt the proud distinction of being one of the two supremely great etchers.



BOLDINI. WHISTLER ASLEEP

Size of the original dry-point, $7\frac{3}{4} \times 11\frac{3}{4}$ inches

In the collection of A. E. Gallatin, Esq.



HARDING. LE BOUT DU MONDE: GORGE D'ALLEVARD (DAUPHINÉ)
Size of the original lithotint, $14\frac{1}{4} \times 11$ inches

THE GOLDEN BOOK OF LANDSCAPE LITHOGRAPHY

BY HENRY L. SEAVER

Author of "Daumier's Lithographs"

I

IN Bruges in 1789, a month after the fall of the Bastille, there was born to Citizen Taylor, — by birth an Irishman, but naturalized in France, and at this time teaching English language and literature in Belgium, — a son, Isidore-Justin-Sévérin. The boy proved gifted and versatile, hesitating between a military and an artistic career. He began, but did not complete, his training at the École Polytechnique. A Frenchman of Irish blood, however, whose life extended through Empire, Restoration, Orléans Monarchy, Second Republic, and "Liberal" Empire, even to the Third Republic, could hardly escape military experience. Taylor was a member of the National Guard in 1813; and later in life accompanied D'Orsay in the Spanish intervention of 1823, — the first of Taylor's many foreign travels, which were so largely to shape his lifework. But from youth the arts appealed more strongly to him. By inheritance he held the literary Anglomania then fashionable in France, and wrote gloomy romances, — like those of "Monk" Lewis, and equally capable of "making Parnassus a churchyard." Acquaintance with Samson, later the famous

French comedian, engaged Taylor for seven years in playwriting, without much success; but through life he retained interest in the stage and became in 1825 Royal Commissioner at the Théâtre Français, where, as *Romantique enragé*, he was instrumental in the notorious production of "Hernani." Through theatrical connections, moreover, Taylor was brought closer to the main interest of his career, the plastic arts. As a boy he had lessons in drawing and painting, and assisted Degotti, scene painter for the Opéra, in which work he made the acquaintance of the elder Cicéri and of Daguerre. An interesting project of his in these years was the reform of scenery, substituting for wings and rigid outlines certain illusive and masked effects produced by transparent scenery and ingenious manipulation of the lights. With increasing prestige, — Taylor became ultimately Inspector General of the Fine Arts and of the Museums of France, and Senator and Baron, — he came to exercise an extended patronage, which, as expressed in various relief organizations for artists, won him the cherished nickname of *Père des Artistes*. The chief artistic undertakings accomplished through his patronage were eight great publications of travel, chiefly concerning countries he himself visited, described, and sketched. Greatest of these was the "Voyages Pittoresques et Romantiques dans l'Ancienne France," in twenty-four folio tomes with some 2700 plates in lithography, a work which may fairly be called the *Libro d'Oro* of that most Romantic of the graphic arts. For this he enlisted the service of the best scholars and artists, and their production constitutes not merely a treasure for bibliophiles, but a collection delightful to all who enjoy the finest work in landscape lithography.



CICÉRI. GRAND RUE VIEILLE À NANTES (BRETAGNE)

Size of the original lithograph, 11 × 8¼ inches

Taylor says (in the Preface to "Dauphiné") that he conceived the idea in June, 1810, and endeavored to obtain assistance from the Ministry of the Interior, because the expense of engraving the necessary illustrations would be enormous and prohibitory. The perfecting of lithographic processes enabled him to proceed: and, after ten years of gathering of material, the first parts began to appear, in 1820. The volumes were in folio, 14 × 21 inches, superbly printed, and treated France by provinces, some of which required four volumes. "Normandie" began in 1820; "Franche-Comté," 1825; "Picardie," 1835; "Dauphiné," 1854; "Bourgogne," 1863. The work was sold only to subscribers, mainly to sovereigns, and to nobles, artists, and libraries, particularly of France. The wear on the lithographic stones required a limited edition.¹

In this gigantic publication, his chief labor for half a century, Taylor's inspiration, he tells us, was his conviction that "the arts of the *Bas Empire* and the Middle Ages were not a decadence but an advance. . . . The defence of this truth has cost me much struggle, hatred, and profound chagrin." But the whole current of the Romantic movement, which came to maturity in the same years as Taylor himself, tended to make this conviction generally accepted. The enormous popularity of Walter Scott, to which a revival of Dante studies was secondary, stimulated intense interest in the life of the medieval and later historic periods. A parallel current of the Romantic movement was the reviving delight in natural scenery, especially of the wilder and "pictur-

¹ A set, almost complete, was presented in 1896, in memory of Henry S. Codman and Philip Codman, to the Boston Public Library. The accompanying illustrations were reproduced from these volumes by permission of the Library Trustees.



CICÉRI. RUE À QUIMPERLÉ (BRETAGNE)
Size of the original lithograph, 12 × 8¾ inches

esque" kind. Byron, particularly in "Childe Harold," typified a combination of these interests: and, indeed, most of the landscape art of the period might almost be illustration of his work. Appropriate, then, for the writing of the text, was Taylor's selection of Charles Nodier. This man of many sojourns and languages, after his appointment in 1824 as librarian of the Bibliothèque de l'Arsenal, had become the center of the Romantic *cénacle*, in which group he strongly influenced the younger men, of greater genius, notably Hugo and Musset. In Nodier's Preface we see how he conceived his task: —

"We shall go through France not as scholars, but as travellers curious for interesting sights and eager for noble associations. Shall I define the impulse, easier to feel than define, which limits our journey to the ruins of old France? Some melancholy disposition of thought, some involuntary predilection for the poetic customs and arts of our ancestors, a sense of indefinable community in decay and misfortune between these old structures and the generation which is passing. . . . As the last travellers amid the ruins of old France, which will soon have ceased to be, we love to depict those remains alone the story and mystery of which would be lost for the coming generation. We shall turn our gaze from works of art, which the ages do not spare, to natural scenery, whose imperishable beauty time does not touch, only in so far as a picturesque site may recall an historic epoch and by itself assume the character of a monument."

Though Nodier declared that his text would include historical record only so far as that might make sentimental appeal, and that he should prefer the tradition



ISABEY. RUE DES GRAS À CLERMONT (AUVERGNE)

Size of the original lithograph, $11\frac{1}{4} \times 8\frac{1}{2}$ inches



BONINGTON. RUINES DU CHÂTEAU D'ARLAY (FRANCHE COMTÉ)

Size of the original lithograph, $7\frac{3}{4} \times 10\frac{1}{4}$ inches



HARDING. AMIENS (PICARDIE)

Size of the original lithograph, $10\frac{3}{8} \times 14\frac{3}{4}$ inches

repeated by some rustic guide, or the fairy mythology "which would so delight Shakespeare," yet an architect, A. de Cailleux, was associated from the beginning with Taylor and Nodier, and the strictly architectural and archæological aspects of the subject became more and more emphasized, particularly after Nodier's death in 1844, — with noticeable decline in the artistic quality of the lithographs.

The form traditional in France for illustrating any sumptuous work on architecture was engraving; and it is perhaps difficult for us to appreciate the boldness of Taylor's venture in choosing lithography, unless we recall that at the inception of the work nothing more promising had been attained in lithography than the sketches of Carle and Horace Vernet and the rather rudely pencilled early work of Charlet and Géricault. Taylor records that, while he was considering engraving, "a discovery important for the reproduction of drawings had just been made at Munich by Senefelder, who shortly afterward came to Paris and got our excellent painter of landscapes and monuments, Charles Bourgeois, to try drawing on stone. Bourgeois showed me his first lithographs. I saw in this new art a means of realizing an idea which was to occupy the greater part of my life: I believed I could foresee that lithography was to be for the arts of drawing almost what typography had been for literature. I expected the development of Senefelder's discovery to enable artists to present to the public more finished works than the first attempts and in fact this development, accomplished by Engelmann in Paris in 1818, favored the carrying out of this work."

To this word Nodier added a paragraph, partly of



CICÉRI. RUE À MORLAIX, (BRETAGNE)

Size of the original lithograph, $15\frac{1}{2} \times 9$ inches

apology, partly of prophecy: "The new process known as Lithography has not won the unanimous approval of people of taste, and the reason is perhaps the ill use that has been made of the invention, as of all new inventions which ignorance abuses and cynicism discredits. It is not for us to decide what this art may produce, or to fix a limit to its improvements; but we may be allowed to hold that it offers undeniable advantages for a work of this sort. Freer, more original, more rapid than the graver, the bold crayon of the lithographer seems to have been invented to fix the free, original, and rapid inspiration of the traveller taking account of his impressions. . . . If lithography, already consecrated by the admirable talents which are our pride and hope, is to bequeath noble memories to the history of art, our 'Voyages' will be as it were the epitome of its discoveries and developments."

II

Nodier's claim is fully justified by the technical perfection attained in the many volumes of the "Voyages Pittoresques," a perfection due in considerable measure to the skilled lithographic printers, Engelmann, the Alsatian lithographic experimenter of the then peaceful town of Mulhouse; his successors, the Lemerciers, earliest French artistic printers and more famous as makers of ink; and, in England, Hullmandel, followed by Day and Haghe. These men exploited every technique, except that of chromolithography, with such versatility and success that the great book is really a history of lithographic technique for fifty years. The substitution of zinc for stone was developed; and for the



HARDING. BORDS DU RHÔNE (LANGUEDOC)
Size of the original lithograph, $10\frac{1}{8} \times 14\frac{1}{8}$ inches

lithographic crayon, processes à l'estompe and with a wash applied by a brush (lithotint). The effectiveness of lithotint is shown in the best of J. D. Harding's work in this method, with which he experimented repeatedly. The subtle and misty values of the best sepia drawing are equalled in such a lithotint as his *Gorge d'Allevard*; and his *Amiens* illustrates the possibilities of effectively combining line and wash. Prophetic of photolithographic technique is the signature of Daguerre on some lithographs in the first volume; and a few actual photographs appear in the "Bourgogne" volume of 1863. From the beginning repeated experiments were made with colored ink to supplement the black drawing, the two combining with the white paper to produce a three-color effect similar to a drawing with chalk and crayon on a tinted paper. Color was used most crudely in the earlier volumes, frequently a raw yellow in angry contrast with either white or black. Trial was made also of blue and even of pink. The most satisfactory was a dull green, handled in later volumes (e.g., *Normandie*, III) with artistic restraint and skill.

III

Artistically considered, the lithographs of the "Voyages Pittoresques" fall into two groups, the routine work of the men who had skill distinctly short of genius, and the work, surprisingly voluminous, of higher artistic quality.

Lithography was born in France under noble patronage, and prints appear in the "Voyages" by Baron Atthalin, Comte Turpin de Crispé, and by Taylor himself. As it became more popular, the art attracted many



VILLENEUVE. ROCHER ST. MICHEL (AUVERGNE)

Size of the original lithograph, $11\frac{1}{2} \times 8\frac{3}{8}$ inches

artists otherwise famous; and Charlet, the Vernets, Delacroix, Géricault, and Gigoux are here, not very worthily, represented. Gigantic and clumsy *encadrements* about the text were fashionable during the appearance of several of the volumes, and these are the work, in part, of Viollet le Duc and Célestin Nanteuil. Viollet's drawings are uninspired, even unskilled, yet interesting as the beginning of his solider attainments in Gothic architectural scholarship. In the work of Nanteuil, — that *jeune homme moyen-âge* with the nostalgic eyes, so delightfully portrayed in Gautier's "Histoire du Romantisme," — appears, with some whimsical exaggeration, original power, especially in highly individual characterization, approaching Daudier's caricature, in drawings of the face.

The immense burden of work was sustained by Dauzats, Villeneuve, Chapuy, Bichebois, and others now quite forgotten, men who usually produced tiresome prints wherein with desperate fidelity and indiscriminate emphasis they tell the whole truth and nothing but the truth, — prints, in other words, that are vast archæological catalogues of detail. It is, however, most interesting to note how these men profited by the example of their greater collaborators. Villeneuve, for instance, in such lithographs as his *Rocher St. Michel*, draws rock formation with an expressiveness of line and pictures the sky with an atmospheric variety far beyond his usual attainment. Chapuy, in a print like his *Jubé de la Cathédrale de Rodez* adds to his usual delicate accuracy in architectural detail some poetic sense of sunlight.



CHAPUY. JUBÉ DE LA CATHÉDRALE DE RODEZ (LANGUEDOC)

Size of the original lithograph, $11 \times 8\frac{1}{4}$ inches

IV

Among the French artists the two greater names are Eugène Isabey and Eugène Cicéri.

The former is familiar through the attainments of his father, J. Isabey, the miniaturist, whose features are also familiar, in the magnificent portrait by Gérard. The elder Isabey contributed a few lithographs in a silvery, minute style, to "Normandie," I. The son (1804–1886), now best known for his lithographs of coast scenery, contributed to "Normandie" and "Auvergne" some dozen and a half prints which are the most skilful and beautiful expression of the "picturesque and Romantic" in the great series. Had one to name a single plate as the greatest, in free and vigorous line and in atmospheric charm and power, Isabey's *Église St.-Jean à Thiers* would probably win the widest acceptance.

Isabey's sister — the little girl in the Louvre portrait — married P. L. C. Cicéri, also a lithographer and watercolor painter, director of scenery for the Opéra after Degotti, and pageant-master for the coronation of Charles X. To their child, Eugène Cicéri, fell an immense burden of work for the later volumes of the "Voyages Pittoresques," a labor performed with amazing freshness and variety, whether in scenery of mountain or shore, of churches or megaliths. It is not easy to understand why a lithographic *œuvre* should now be quite forgotten which is so full of luminous and graceful effectiveness.



ISABEY. ÉGLISE ST. JEAN À THIERS (AUVERGNE)

Size of the original lithograph, $13\frac{1}{2} \times 11$ inches

V

To the credit of English art, and the international sympathy of the French patrons of the "Voyages," is the appearance among its artists of two Britons perhaps equal to Cicéri and Isabey, and of one greater still, whom both nations claim. Together with these worked minor Englishmen and an Anglo-Belgian.

Samuel Prout (1783–1852), beginning as painter of rural Devon landscape, had become, as result of a Continental tour in 1818, the earliest master to see and draw the Romantic views of old Continental town and city streets. In his "Rudiments of Landscape: Drawn and Etched in imitation of chalk," in 1813, Prout had used aquatint, contending that "no method has yet equalled that of copying aquatint prints for the acquirement of a bold and free style of drawing." The new art of lithography, however, Prout was among the first to welcome, and though his contributions to the "Voyages" are few, one, *Ruines de l'Abbaye de Baune*, is among the finest of all: the drawing is frank and fluent, reminiscent of Prout's earlier studies in soft-ground etching, and to pleasant composition is added a cosy warmth of sunshine. Many magnificent subjects, also, were drawn after Prout by the Englishmen Barnard and Gale.

A more typical, if less gifted, exponent of that style of "elegant" drawing beloved of amateurs in the Romantic period, is J. D. Harding (1798–1863). Through a long and influential career as aquarellist, lithographer, and teacher, he championed "the lead-pencil (the most valuable instrument in art)," urging the usefulness and delight of proficiency therewith upon all classes and



PROUT. RUINES DE L'ABBAYE DE BEAUME (FRANCHE COMTÉ)

Size of the original lithograph, $10\frac{7}{8} \times 7\frac{7}{8}$ inches

professions, especially to "Noblemen and gentlemen who have sought foreign climes." "To the Clergyman, who perhaps passes much or most of his time in the country, could we mention a pursuit at once more natural or more compatible with his sacred character?" If Harding lacked genius, he had at least the thoroughly trained knowledge of his craft which befitted him as a teacher in class and text; and lithography enabled him to reach a wide and appreciative audience. Incomparably his best attainments in this art, which he constantly defended and voluminously practised, are his lithographs for the *Voyages*, which are masterpieces of intelligent composition and of a pleasing disposal of light and shade. They range from the simplest and directest pencil technique, such as the *Château de Foix*, up to the rich variety of a piece like the *Bords du Rhône*, brilliant not only through the sparkling contrast between the velvety shadows and jewelled high lights, but also through its luminous and various sky.

The coöperation of English and French artists in the "Voyages" is intelligible enough in the light of the career of Haghe, Boys, and Bonington.

Louis Haghe (1806–1885), a Belgian watercolor painter, removed to England as a mere boy, was there one of the founders of the New Society of Painters in Water Colour, and became ultimately *premier dessinateur* to Queen Victoria. He interested himself especially in the technique of lithography and with Day developed the processes of zincograph and lithotint. Yet his subjects remained chiefly the town and city scenery of the Netherlands and Northern France, and he continued to exhibit in Paris.

A career somewhat similar was that of T. S. Boys



HARDING. CHÂTEAU DE FOIX (LANGUEDOC)
Size of the original lithograph, $13 \times 8\frac{3}{4}$ inches

(1803–1874). As an art student in Paris he came under the influence of Bonington, who directed his talent toward landscape. He worked in Brussels and England, and exhibited regularly as a familiar international figure.

The story of Richard Parkes Bonington (1801–1828) is that of the most gifted contributor to the “Voyages,” though he is there represented by a dozen drawings only. As a pupil of Baron Gros, he attracted attention in 1819 by watercolors, and began to exhibit in the Salon of 1821, the year after Géricault, who had visited London with his *Radeau de la Méduse*, was arousing among the French an appreciation of English art. This appreciation became enthusiasm when the “English Seven” — among whom Bonington and Constable were most influential — showed at the '24 Salon the paintings which at once so profoundly influenced Delacroix, and, ultimately, the entire school of modern French landscape. Bonington's famous lithograph, *Rue du Gros Horloge*¹ was exhibited in the Salon of this year. Though Bonington's greater fame is for the gem-like watercolors of Romantic genre, his landscape lithographs attain equal eminence in their different field.

VI

With whatever pleasure and admiration one may look over this great publication, one cannot but be aware of a grave limitation in the artistic impulse which produced so many and so beautiful lithographs, a limitation conspicuous if one has in mind the work which

¹ See *The Men of 1830*, by Robert J. Wickenden. *The Print Collector's Quarterly*, February, 1913, Vol. 3, No. 1, pp. 86, 89.



BONINGTON. CROIX DE MOULIN LES PLANCHES (FRANCHE COMTÉ)

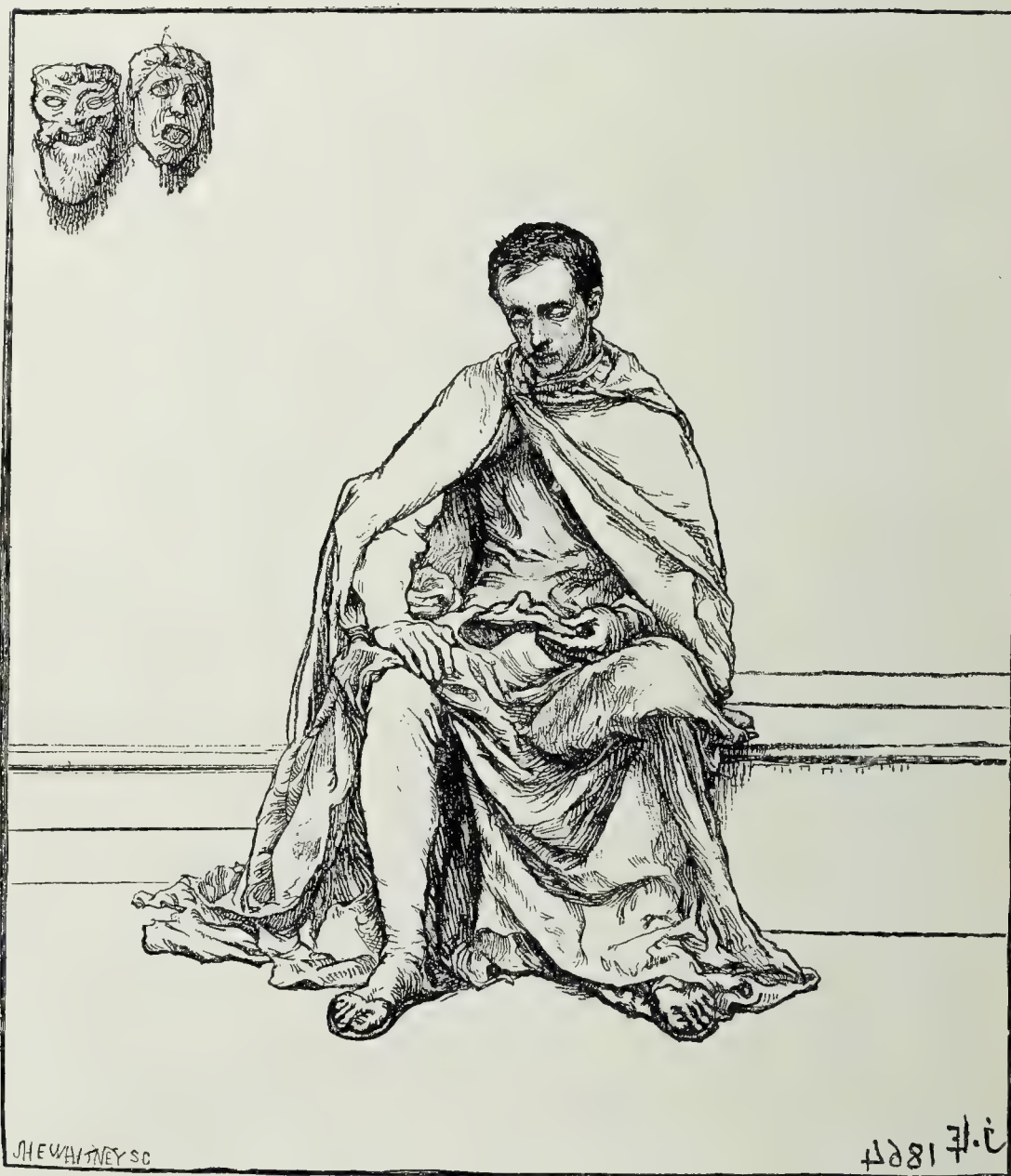
Size of the original lithograph, $8\frac{1}{2} \times 7\frac{1}{4}$ inches

Turner had done or was doing at the time, not alone in oil landscape, but also in the mezzotints of the “*Liber Studiorum*.” The success of the lithographs is confined usually to street scenery and architectural subjects; and naturally so, for in these line counts for more and color for less than in pictures of natural scenery. With both of these subjects the lithograph attains the greatest charm; but so soon as the artist passes to mountain scenery without architectural accessories at all, he becomes dry or stiff or merely melodramatic, as Tirpenne so often does. The power of natural forces, of the storm or the stream or the sea; the dynamic aspect of mountain forms; the majesty and variety of clouds; the less familiar atmospheric effects of mist or rain or snow — all these are rarely even attempted. Even Bonington (in the *Château d’Arlay*) is capable only of a rather uninteresting mist. All the more noticeable, consequently, is the versatility of Cicéri. Sunshine and cloud are beautiful elements even of his street scenes, of Morlaix, or Quimperlé, and the monotonous and barren plain of Carnac is redeemed by the play of light sifting through an atmosphere saturated with mist and sunshine and a sense of the sea.



CICÉRI. CARNAC (BRETAGNE)

Size of the original lithograph, $10\frac{7}{8} \times 14\frac{3}{4}$ inches



LA FARGE. DESIGN FOR FRONTISPIECE OF BROWNING'S
"DRAMATIS PERSONÆ"

From the wood engraving by J. H. E. Whitney
Of the same size as the original engraving

JOHN LA FARGE, ILLUSTRATOR

BY FRANK WEITENKAMPF

Chief of the Prints Division, New York Public Library. Author of "How to Appreciate Prints," "American Graphic Art," "Félix Bracquemond: An Etcher of Birds," "William Faithorne," etc.

 HE work of Adolf Menzel once drew from the French critic, F. G. Dumas, the statement, "We greet in him a reputation which will ever grow, because he is not only an artist but an intelligence." That characterization might be amplified and applied with more force to the late John La Farge. The pervading characteristic of the man and the artist was the habit of contemplative observation. Technique was with him truly only a means to an end, never an end in itself. Before his accomplishment — his paintings, drawings, stained glass, writing, lectures, conversation — one always thinks first of the "what" not the "how." What he has said occupies us primarily, the manner of saying it becomes a matter of course. With a man of his state of preparedness for habitual contemplative insight, the power of expression is an obvious concomitant. To say that such a combination of elements is the proper and only one for the production of art worth while is a truism. But truisms are elusive and are worth catching and holding up to the light occasionally.

"Hold up to the light" is what La Farge habitually did to the problem before him, handling it "with a keen

critical precision." As Royal Cortissoz has it in his delightful monograph on the artist, "La Farge . . . , steeping himself in reflection, brought all manner of constructive thought to the development of his works." His was a mental attitude inborn and nurtured by the opportunities of travel and the fostered habit of intellectual probing.

This mental attitude is equally evident in a field of art which La Farge entered occasionally in the earlier days of his career — book illustration, that "delightful interlude" in his development. It was undertaken, we are told by Cecilia Waern ("Portfolio," 1896) "as an amusement, and to divert his mind from suffering." Some of the work for "Enoch Arden" was done, it appears, "bolstered up in bed, the block going to press a few minutes after the engraver had pulled his proof." Under the circumstances, one can quite appreciate the artist's enjoyment, recorded by himself, of Vernet's illustrations "made at night, at moments of leisure during progress of larger work."

La Farge's achievement in illustration, as in every other form of art with which he occupied himself, is bound to be interesting, and it is as a manifestation of La Farge that it makes its main appeal, rather than as illustration pure and simple. It was evidently the general aspect of a literary production, the fundamental spirit, the heart of the matter, the basic idea, that occupied La Farge, rather than illustration of a particular incident.

His first noteworthy published illustrations (several dated 1864) appeared in the edition of Tennyson's "Enoch Arden" issued by Ticknor & Fields in 1865, with drawings by Vedder, Hennessy, Darley and La

64.



4

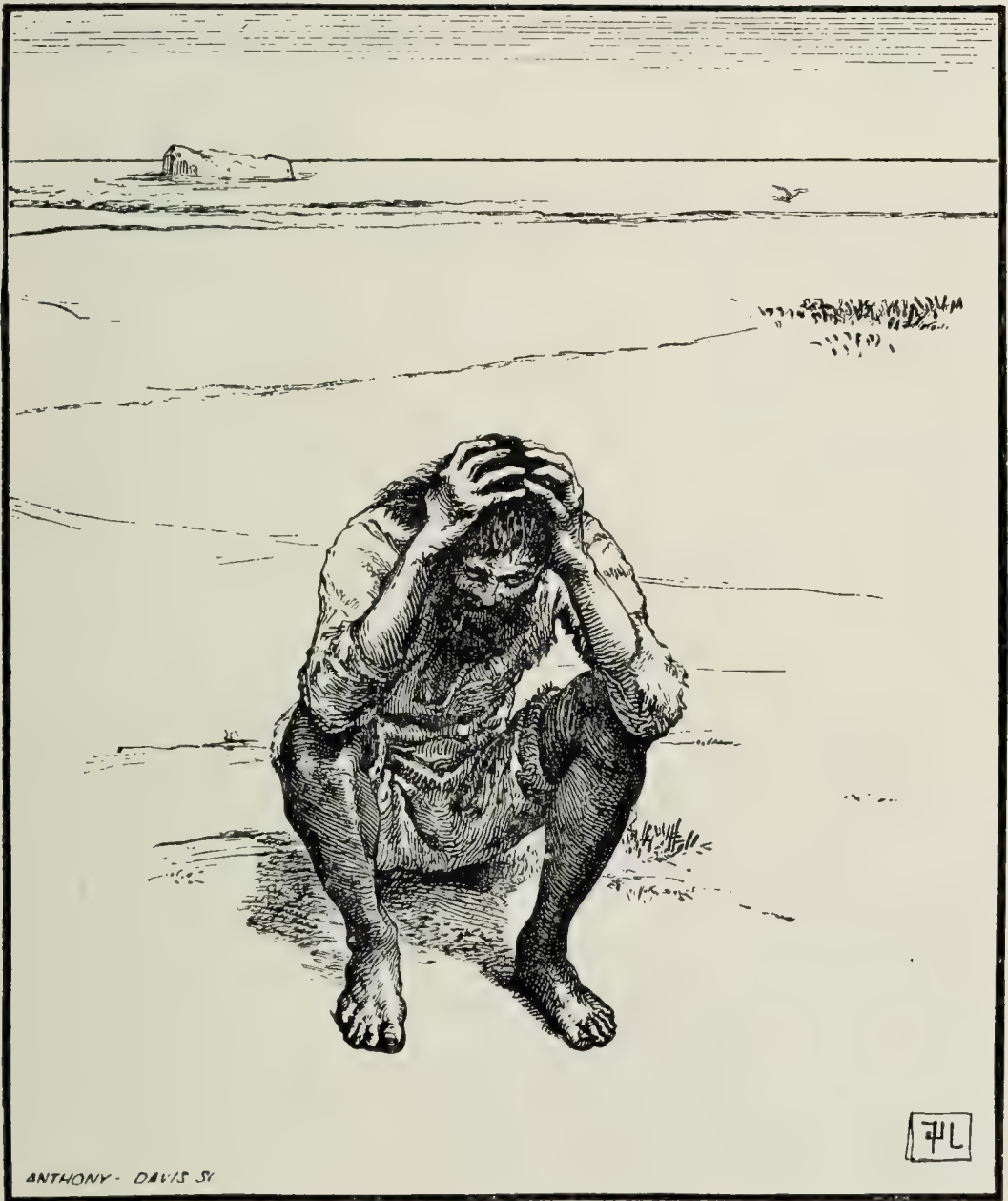
LA FARGE. THE SEAL OF SILENCE (ENOCH ARDEN)

From the wood-engraving by Henry Marsh

Of the same size as the original engraving

Farge. Of his illustrations for this book (even though one may not echo in full the lengthy encomiums published by George Parsons Lathrop in "Scribner's Monthly" for April, 1881), *Enoch's Supplication* and *The Seal of Silence* show a noteworthy intensity of feeling, possibly a little beyond the limits of the medium, or of the artist's command of the same, yet stirring, and in the case of the second drawing named, quite compelling. One need not go into the realms of æsthetic hysteria to be held by the wondrous seriousness in the face of the Spirit of Silence. Such works recall Miss E. L. Cary's sentence: "In the early illustrations, with all their disabilities, we see . . . the power to throw open to the mind the region of mystery." More direct, both in conception and execution, that is, picturing less complex emotions, less mystical conceptions, and therefore with simpler means, — are *Enoch Alone* and *The Solitary*, both depending much on white spaces for effect. The *Enoch Alone*, waiting in despair on the sands, in the midst of a desolate solitude, indicated by the fewest of lines, depicts the tortures of mind and soul in a situation of which the anticipation of physical distress was expressed, in later years, in Howard Pyle's picture of a "marooned" pirate of the Spanish Main.

It was also in these years of the sixties that he made the drawings for Browning's poems — a title-page, a drawing for "Proteus," and some others of the three hundred projected, but not completed on account of ill-health and other engagements. And his designs illustrating the Gospels, of which a number were done but never published. Finally, too, the unpublished illustrations for Longfellow's "Skeleton in Armor." There is, too, that *Pied Piper* drawing, the Piper at the head of



LA FARGE. ENOCH ALONE (ENOCH ARDEN)
From the wood-engraving by Anthony and Davis
Of the same size as the original engraving

the procession of children, which includes a portrait of the artist's son, C. Grant La Farge, at the age of about four or five, and was done, therefore, in 1866 or '67.

The peculiar qualities of La Farge's attitude towards illustration formed the basis for the sympathy that arose between him and Horace Scudder, editor of the newly founded "Riverside Magazine." Some one has noted that William Rossetti republished the letter of Scudder to the effect that the only artist whose illustrations gave him "solid satisfaction" was La Farge. And it is recorded likewise that Rossetti's brother, Gabriel, was "much pleased" with our artist's designs for the "Pied Piper of Hamelin." La Farge and Scudder projected a series of drawings for this magazine (a juvenile hardly remarkable, apart from this fact, for its illustrations), developing "imaginary representations or fairly accurate representations of historical incidents which were doubtful or of such a poetic nature as to pass easily into fairyland." These intentions found realization in only a few engravings, characterized by Mr. Cortissoz as "wonderfully poetic creations, enveloped in the true spirit of romance." In addition to the *Pied Piper* there were *The Wolf-Charmer*, *Bishop Hatto* (realistic, with a touch of Pre-Raphaelitism or something akin to it), *The Fisherman and the Genie*, and *The Giant and the Travelers*, all four engraved by Henry Marsh. The difference in execution is remarkable: the first two done in a ropy line, with something of the manner of British illustration, the last two showing a certain Japanese influence in treatment.

This Japanese influence, like all others that he underwent — mediæval, modern French, and the Blake influence which Miss Cary has traced "in the little group to



LA FARGE. THE PIED PIPER OF HAMELIN
From the wood-engraving by Henry Marsh
Size of the original engraving, $6\frac{5}{8} \times 5\frac{3}{8}$ inches



LA FARGE. BISHOP HATTO

From the wood-engraving by Henry Marsh

Size of the original engraving, $6\frac{3}{4} \times 5\frac{3}{8}$ inches



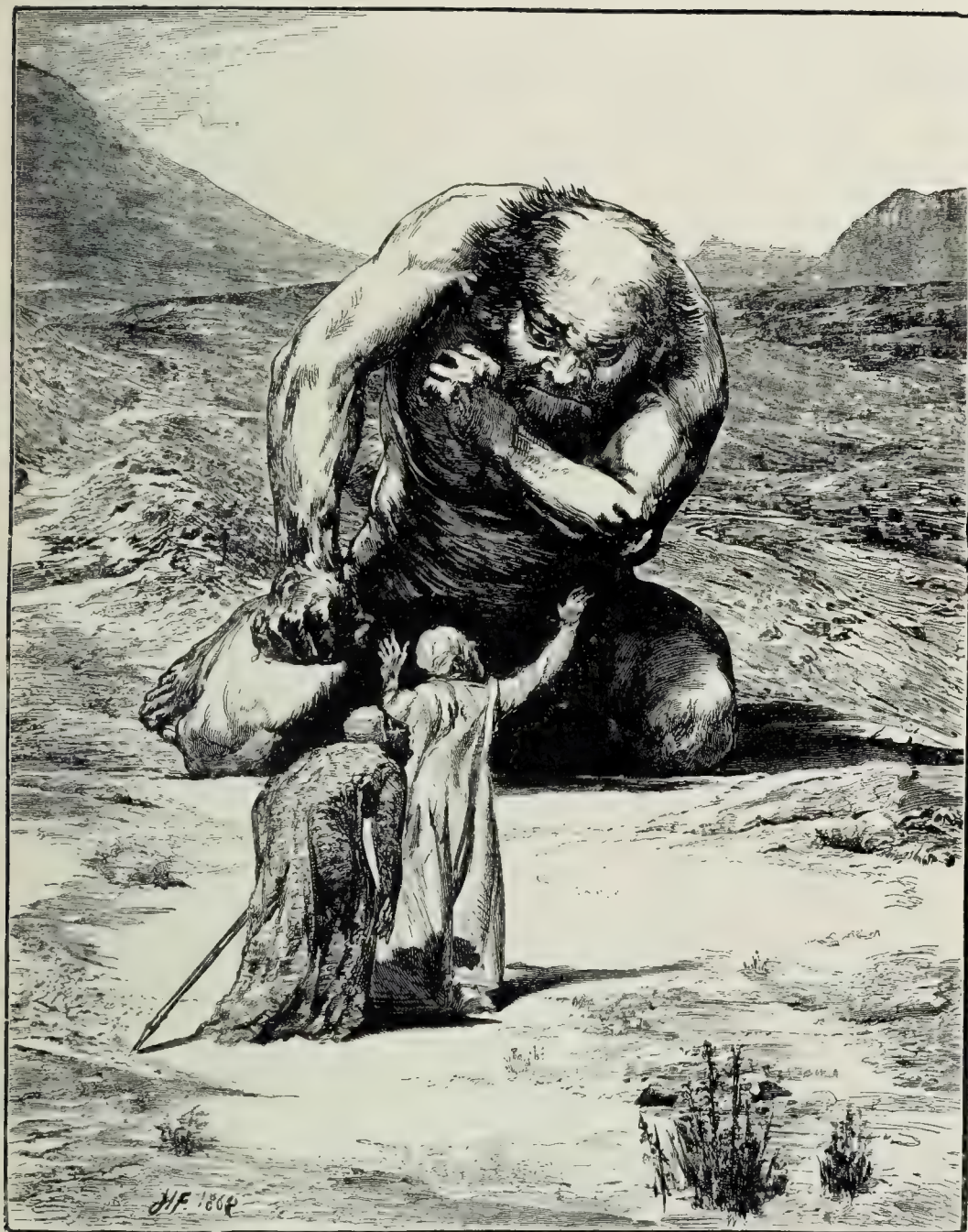
LA FARGE THE FISHERMAN AND THE GENIE

From the wood-engraving by Henry Marsh

Size of the original engraving, $6\frac{1}{2} \times 5\frac{1}{4}$ inches

which William James and La Farge belonged" — became assimilated in the expression of an artistic individuality that ever remained true to itself.

"Songs from the Old Dramatists, collected and edited by Mrs. Abby Sage Richardson," was published in 1873, with four drawings by La Farge and "ornamental designs and vignettes" by Sidney L. Smith. The four drawings served as pictorial introductions to four of the seven sections of the book, namely, "Pastoral Songs," "Songs of Feeling and Songs of Thought," "Songs of Sorrow," "Songs of Fairies." It is perhaps not without significance that of the three remaining — unillustrated — sections, "Comic Songs," "Bacchanalian Songs," and "Love Songs," two deal with comedy instead of tragedy or pathos or sentiment. The drawings are indefinite, not related to individual instances. Each accompanies its group of poems like an expression of mood, an under-current of thought and feeling promoted by, and going out to meet, the general strain of sentiment in a given class of these songs. They are La Farge's conceptions of "The Pastoral," "Sorrow," "Feeling and Thought," and "Fairies." It is not so much a question of picking out designs — such as the one preceding the "pastoral" songs — which may be less intelligible or satisfactory to us, as it is a matter of considering the general attitude of an artist who "practiced the delicate art of thinking as constantly and as naturally as he breathed." Here, as elsewhere, then, he lived out his own later statement that "the operations of art are largely intellectual." (Henry James has recorded that he had not seen "a subtler mind or a more generously wasteful passion . . . addressed to the problems of the designer and painter.") Trying to "look all around a subject," as he did, he



LA FARGE. THE GIANT AND THE TRAVELERS

From the wood-engraving by Henry Marsh

Size of the original engraving, $6\frac{13}{16} \times 5\frac{3}{8}$ inches

brings to mind Anatole France's saying regarding one so different — Gavarni: "He thinks, and that is a cause of wonder in the midst of all this world of artists who are content with seeing and feeling."

The main thing to be emphasized here, then, is the very individual, and rather unusual, approach to illustration, on which I have already expatiated. It is La Farge as an illustrator that we find, rather than illustrations by La Farge. The drawings which perhaps most carry this out — such as those for "Enoch Arden" and the "Old Dramatists" — are least convincing as illustrations, while those in which, to a certain extent, that is in the manner of handling, he approaches the ways of the illustrator of the day, mark the maximum of dramatic effect which he attained. In this last sentence, *The Wolf-Charmer* and *Bishop Hatto* were in mind. Both show a noteworthy mingling of realism and the romantic impulse born peculiarly of La Farge's own inspiration.

The Wolf Charmer sets before us pictorially a popular delusion with as strong a hold on our imagination as the story itself. It is a strange composition, evidently carefully reasoned out, yet with a compelling sense of reality, of something actually seen. The uncanny scene is realized with a simple directness that insures its acceptance by the beholder. The queer fellow who walks at the head of the string of wolves, is grimly fondling his bagpipes, drawing out the notes with a placing of the mouth that somehow suggests a gnawing, blood-sucking brute. There is not a hint of a cheap and obvious investment with wolfish attributes, a sort of thing that finds its readiest expression in the clothing of animals in man's attire. The charmer is absolutely human in face and body and walk. Yet in the poise of the head, the side-



LA FARGE. THE WOLF-CHARMER

From the wood-engraving by Henry Marsh

Size of the original engraving, $6\frac{3}{4} \times 5\frac{1}{4}$ inches

long glance, the "humped" body, the stealthy, cautious, soft tread, the cramping together of the toes on the heavy feet, there is a continuous reflection of wolfish nature and habits that immediately establishes to our eye and mind a strange sympathy between man and beast. Beside and behind him the wolves crowd onward, huddled together in a narrow gully which shortly makes a sharp turn to the left, so shutting the rest from view. But one has the feeling that the "pat-pat" of those feet goes on who knows how far beyond. That touch of uncertainty balances the mystery as to the objective point of this strange procession coming toward and past us. And all this told with no touch of melodrama, with the straightforwardness of an illustration of some everyday event, with a perfect mingling of the artist's expression in composition and design with the deeper spiritual seizure of the scene, all so simply, so completely and so powerfully realized.

Both this and the so-called *Spirit of the Water-Lily* (in Mrs. Richardson's book) were engraved by Henry Marsh, who showed faithful and discriminating adherence to La Farge's noteworthy variation of treatment, short lines of a wiry texture in one case, masses and tones, strongly suggestive of color, in the other. La Farge was not exactly easy on the engraver. W. J. Linton, writing from the latter's standpoint in his "History of Wood Engraving in America," avers that his drawings, "original, labored and suggestive," were yet of "real detriment to the *engraver*; the water-lily figure does not float over the stream but is pasted into the picture — in other words, it is too real." And while we are on the subject of engravers and differences in method, there may be noted here the quiet sympathy with which



LA FARGE. THE SPIRIT OF THE WATER-LILY
Of the same size as the wood-engraving by Henry Marsh

Timothy Cole engraved *Love Triumphant*, refined, poetic, of a pale aloofness in spirit—which had been drawn on the wood and years after was photographed on to another block to be engraved. It was published in “Scribner’s” in 1881.

To return to Marsh and to La Farge’s method of drawing on the block, Mr. C. Grant La Farge wrote me, under date of November 24, 1914:—

“Now, as to the method used in drawing upon the wood block for the engraving. My recollection is distant, but it is pretty clear; and I think it is reliable, because when a little boy, I delighted in watching my father at his work and, even when I was very young, he talked to me a good deal about it, and took many opportunities to arouse my interest in the characteristic qualities and beauties of various forms of artistic expression. His studies used to be made largely in sketch books, and I recall that at a very early date he liked to draw on Japanese paper and had sketch books made up of such paper. He used a crayon pencil. When it came to the wood, the surface of the block used to be prepared with what I take to have been some form of Chinese white. I can remember that this material came on a sort of thin pasteboard card, which he used to moisten and rub on the surface of the block until it was evenly and, I think, rather thinly whitened. I am pretty sure, but not entirely so, that he then laid in the outline of his drawing with lead pencil as a guide. After this the drawing was made in wash with camels’ hair brushes, using India ink as a medium. There was the bone of contention between him and Henry Marsh. Of course, Marsh wanted lines to engrave, not wash. I am sorry that my memory is not good enough, or, perhaps rather that I was at the time too young, for me to be able now to state with any reasonable clearness what led my father to feel that this was the way he should draw, and that the province of the engraver was to interpret. I imagine he must have felt a much greater freedom and flexibility in the use of the brush, and have been persuaded, moreover, by the great delicacy and beauty of shading and values



LA FARGE. THE ARCHER AND THE LADY
Size of the original drawing, $5\frac{3}{4} \times 4\frac{1}{4}$ inches

which he could obtain by that use. I do not think that either he or Marsh was ever satisfied with the engraved result; but I feel pretty sure, as I look to-day at the impressions taken from these blocks, that the very difficulty of the problem set the engraver led to qualities which could not otherwise have been obtained."

It is interesting to turn from this description of La Farge's work to the group of wood-blocks drawn upon, but not engraved, two of which are reproduced herewith. The drawings speak pretty well for themselves in these reproductions, but there is also the delicate play of the brush over the wood whitened so lightly that not only the brownish yellow plays its part, but the swirls of the grain as well. Even that, one feels, made its appeal to the artist's eye.

The use of the brush was eminently characteristic. Even the line, where he used it, was apparently brushed, had never the definiteness or incisiveness of pencil or pen. Cortissoz records the pleasure La Farge felt when, in Japan, he was recognized by a court painter as the "wolf man," the Japanese artist furthermore having recognized the stroke of a Japanese brush in the work as Marsh had translated it.

Decorative feeling is strong in much of his book illustration. But the question of book decoration *per se* does not appear to have come saliently into our artist's scope. He did not deal with illustration as an integral part of the make-up of a book. He did not evince appreciation of the line as an element of harmony with the lines of printing type. Even when he uses the line it is not a dominant force but an incidental effect. The drawing of a *Man with a Mask* (1864) done as a frontispiece for Browning's "Dramatis Personæ," — drawn on the



LA FARGE. THE KING

Size of the original drawing, $3\frac{1}{2} \times 2\frac{7}{8}$ inches

wood and later photographed on to another block and engraved by J. H. E. Whitney, — comes nearest to such an effect. Not through premeditation, but on account of the delicacy of its execution and its approach to outline only. Its beauty is there, quite irrespective of type accompaniments. This Edwin Booth-like figure (the design served later for La Farge's memorial window to Booth) has about it a spiritual aloofness, a refinement, which forms a dominant note in all of his work. Incidentally one notes the two masks in the upper left corner, which take their place with the natural assurance of Whistler's elusive butterfly monogram, or the coats-of-arms in certain portraits by Hals.

La Farge repeated *The Wolf-Charmer* subsequently on canvas. Others of his drawings similarly served him as material for mural painting (the charioteer in his *Socrates* at St. Paul is an instance; the Booth memorial window another). And this, again, leads naturally to the divagation of noting that in his mural paintings La Farge was intensely illustrative, in a very broad sense. I do not recall one which might be designated essentially decorative rather than intrinsically illustrative. "In monumental mural decoration and in windows of stained glass," says Mr. Cortissoz, "he was wont to illustrate noble subjects." In that series of four paintings for the Supreme Court Room of the State Capitol at St. Paul, for instance, depicting scenes in the life of Moses, or Confucius, or Socrates, he opens up a view of an entire trend of thought or belief or feeling, and its social and natural surroundings. In *The Recording of Precedents* (Confucius) Miss E. L. Cary finds "the eternal element of reasoning humanity is shown," and in *The Relation of the Individual to the State* (Socrates) we



L.A. FARGE. MOSES RECEIVING THE TABLES OF THE LAW ON MOUNT SINAI

Size of the original drawing, 9 × 20 inches

In the Museum of Fine Arts, Boston

have, says she, "in the highest degree this sense of the momentariness of the scene united to the permanence underlying all intellectual life."

So we round out the circle, so to speak, and come back to the initial proposition that La Farge was a painter bringing to various phases of art the same qualities of intellectual application. And thus did his illustrations take full rank in importance with his other works, because they bear equally the impress of his individuality; of a personality which, somehow, brought in its attitude toward art and life a faint flavor of the Italian Renaissance, in its power of adapting mental processes to activity in various arts — one hesitates to use the word versatility, with its suggestion of the superficial — yet remained truly American in all of the inclusiveness and assimilative acquisitiveness for which that term may stand.



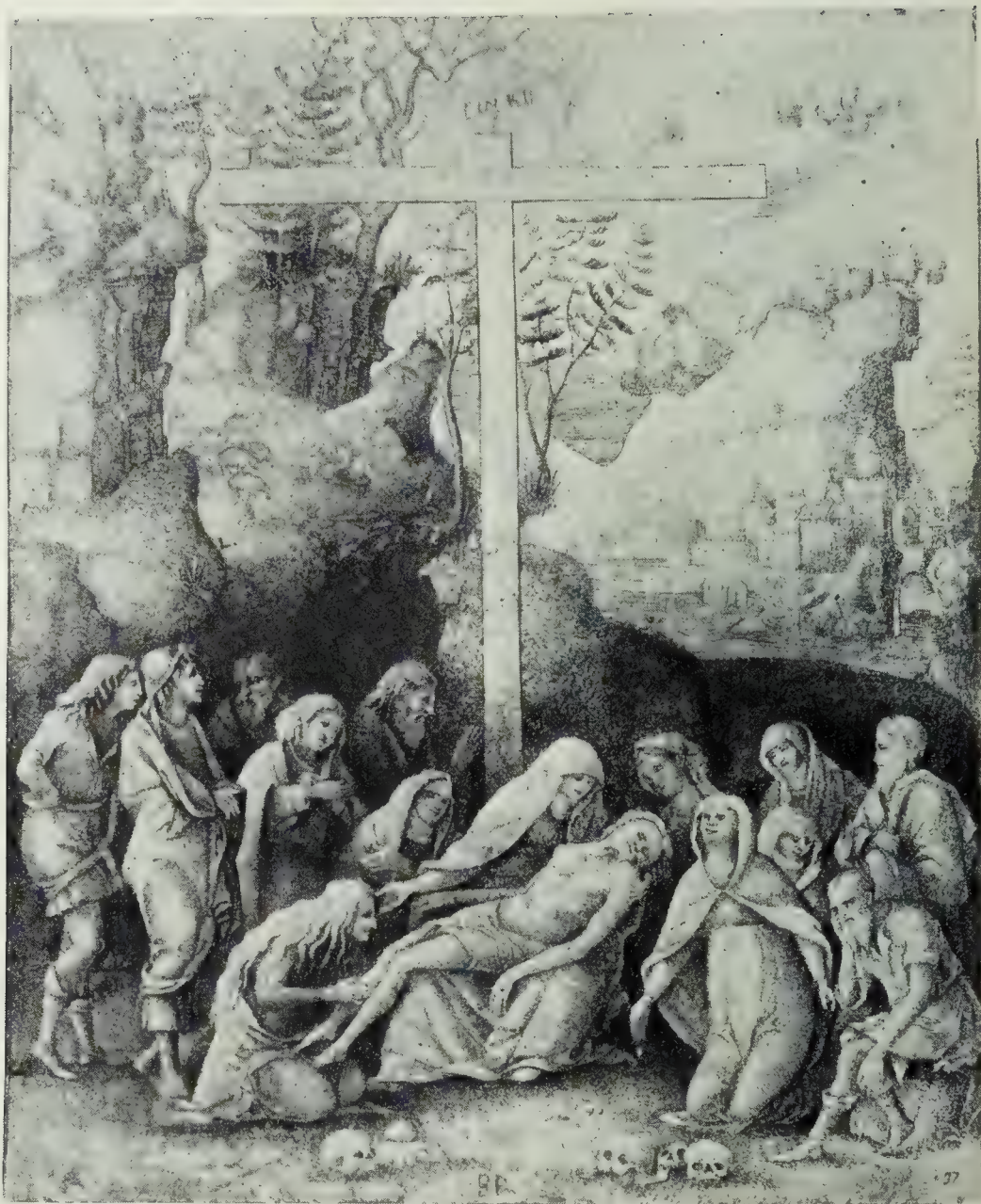
MASTER I. S. OF 1582. ABRAHAM'S SACRIFICE

The initials of this engraver are interpreted in various ways as being those of *Jean Delaune*, *Jan van Selen* or *Jobst Stambein*

From the William Esdaile Collection. Duplicate from the British Museum

The engraving reproduced above is an example of "Punched work" (*opus mallei*), and is one of the recent acquisitions of the Museum of Fine Arts, Boston, the gift of Paul J. Sachs, Esq.

Diameter of the original engraving, $5\frac{7}{16}$ inches



MARTINO DA UDINE (?) DISCIPLES LAMENTING OVER THE BODY OF CHRIST

Second State; close flick work added throughout the plate, in the manner of Giulio Campagnola

From the H. S. Theobald and Brayton Ives Collections

The engraving reproduced above is one of the recent acquisitions of the Museum of Fine Arts, Boston; purchased with funds subscribed by members of the Visiting Committee.

Size of the original engraving, $8 \times 6\frac{1}{2}$ inches

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